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ABSTRACT

This teaching unit consists of eight folktales from China and Japan, skill-development exercises, and follow-up activities. It is designed for the upper elementary grades (3-6), and is easily adaptable to a broad range of age levels and abilities. It can be used in several curriculum areas, including: (1) social studies on China, Japan or Asia; (2) multi-cultural studies; and (3) language arts and literature. An introduction to folklore and a bibliography are included for teacher reference. (DB)

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The China Project & The Japan Project/SPICE

The Rabbit in the Moon: Folktales from China and Japan

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THE RABBIT IN THE MOON: FOLKTALES FROM CHINA AND JAPAN

Developed by The Japan Project/SPICE and The China Project/SPICE

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THE RABBIT IN THE MOON

INTRODUCTION

This teaching unit consists of eight folktales from China and Japan, skill-development exercises, and follow-up activities. It is designed for the upper elementary grades (3-6), but is easily adaptable to a large range of age levels and abilities. It can be used in several curriculum areas, including:

(1) social studies on China, Japan or Asia
(2) multi-cultural studies
(3) language arts and literature

The folktales we know today have come down to us from people who lived in times and places vastly different from our own. Yet these same tales have retained a universal appeal in their simplicity, vitality, sense of wonder, and concern with fundamental human needs and wishes. Folktales serve as resources for learning about other cultures in two key ways. First, folktales from many places share the same basic themes and structure with tales already familiar to American children. This makes them predictable, and therefore children can identify with their message and begin to sympathize with the people who created them. Secondly, foreign tales also have aspects which are unique to the particular culture or group of cultures (e.g., Asia, Africa) from which they come. They expose children to perspectives on the world and expectations for human behavior which may be quite different, and even in conflict with their own.

Thus, Chinese and Japanese folktales illustrate both the similarities and differences in the human experience over time and space. On the one hand, the stories in this unit give us a glimpse of traditional ways of life that no longer exist in either Japan or China. At the same time, they reflect values shaped by these historical traditions which have been passed down as important and are still alive today.

PURPOSE

Based on the general characteristics of folktales mentioned above, the overall goals of this unit are:

- to introduce students to a variety of tales which will at the same time entertain and teach something about the cultural heritages of China and Japan.*
- to illustrate the universality of basic themes and structures in the world's folktales; and by extension, to illustrate the fact that people in all times and places have shared common experiences and concerns.
- to bring out differences as well as commonalities between Chinese and Japanese cultural traditions, and between them and our largely Western heritage.

*We have avoided many of the most well-known stories, which are already easy to find in school and public libraries, in order to make new materials available to the teacher.

PURPOSE (Continued)

- to enhance language arts, including reading and writing skills and the concept of story parts; to encourage enjoyment of reading
- to provide rich material for creative and imaginative activities, including art, creative writing, and performance.

HOW TO USE THIS UNIT

I. MATERIALS

This teacher's guide contains:

1) 6 lessons (2 include 2 folktales); each with
   (a) texts of all folktales, many of them in large print for reproduction as student reading material if desired
   (b) preceding each tale, teacher's notes outlining the lesson plan and its specific objectives, materials, background notes, discussion questions, and follow-up activities

2) "Create a Folktale," a culminating activity in which students write their own tales.

3) Introduction to Folklore and Bibliography for teacher's reference

II. ORGANIZATION OF MATERIALS

The unit is designed to be flexible. It may be used in its entirety or in selected parts. Any number of the folktales can be used, with varying time spent on follow-up projects, depending upon your own goals and the needs of your class. Therefore, the time needed to complete the whole unit will vary greatly. For instance, you may decide to use the stories as a weekly or occasional activity rather than all at once. Generally, the lessons take from one to three class periods each.

ORGANIZATION OF MATERIALS (Continued)

In many cases, the follow-up activities listed for one folktale may be used with other tales contained in the unit. Furthermore, you may use the lessons in almost any order. The one exception is the "Create a Folktale" activity, which is best done at the end or late in the unit. It is the most complex activity and relies the most on students' active and organized participation. The more tales students have already heard and discussed, the better able they will be to make up a coherent, exciting tale of their own. They will also be more familiar with the kinds of characters, settings and situations that appear in Chinese and Japanese folktales. Therefore they should be able to make their own tale closer to an "authentic" one.

Following this introduction is a MATRIX--a handy quick-reference guide to the lessons. It lists each tale and indicates whether it is from China or Japan, what sorts of formats and materials are involved in the lesson, and so forth. The MATRIX should help you select stories according to your own purposes, whether they be the study of only one of the two countries, goals for skill development, or time and resources available.

III. SUGGESTIONS TO THE TEACHER

Introducing the Unit (Opening Discussion)

1) SETTING THE CULTURAL SCENE. Have the class locate China and Japan on a world map or globe. Review briefly whatever basic information students have already learned about each country. Be sure to bring out both similarities and differences between the two. Start with geography: China and Japan are close to each other and both are part of Asia. However, China is a huge land mass (about the same size as the U.S.), while Japan is a small island nation (about the size of California). Most Japanese live in cities of over 50,000, while most Chinese live in rural areas and work on agricultural communes. You may want to continue comparing and contrasting as appropriate to the factual knowledge and conceptual understanding of your class.

2) DEFINING FOLKLORE AND FOLKTALES. Begin by asking students for their own definitions of "folklore" and folktale." Although folklore is an intimate part of children's lives, they may not always realize it, because no one has pointed it out to them or given it the label "folklore." A perfect definition of folklore appears impossible even for the experts, but for classroom purposes the following four characteristics may be most useful:

(a) Folklore comprises the traditional legends, songs, sayings, customs, remedies and other "wisdom" of a people;
(b) Knowledge of these things is preserved by telling or demonstrating it orally over and over from one generation to the next;
(c) As a result of this method of transmission, folklore is flexible in form--many versions of the same original formula develop as folklore travels geographically and over time;
(d) This process is still going on today--old lore is retold and new lore created.

SUGGESTIONS TO THE TEACHER (Continued)

To illustrate these points, draw out from the class some of the categories of folklore that children know and use--folk songs, proverbs, riddles and jokes, the words to games like jump-rope and hand-clapping rhymes and "eenie-meenie-miney-mo." Make the point that all the children in the class probably know many of the same ones, even if they have moved from other cities or states, and even though the "lore" may not be written down anywhere. Ask for specific examples, and then ask the volunteer how s/he learned the song or rhyme or story. See if others know it too, and especially try to get slightly different versions for comparison. There is no one "correct" version; no child's wording or melody is "better" than another's.

Folktales may be easier for students to define, as they will probably be aware of their own experience with them, perhaps told "around the campfire" or read from books of "fairy tales" as bedtime stories. Some of the characters from European and American folk tales are so familiar that they have jumped out of their stories and moved into modern mass media and become part of our everyday lives. Among the most often seen might be Cinderella, Sleeping Beauty, Paul Bunyan, and the enchanted Frog-Prince. As a homework assignment, students could bring in pictures or write short lists of such folk figures as found in very modern contexts--TV, magazines, newspaper ads, movies, greeting cards, product packages in the supermarket, etc. Students could also bring in books of folktales or folk art objects from home to share during reading hour or show-and-tell, or tell a folktale which has been passed down in their own family.

Using the Individual Folktales

1) Without telling students the major theme of the story (as listed in the MATRIX) beforehand, explain the concept of "theme" and ask them to look for themes in each story. After the story has been told or read, ask what themes they found, and encourage comparison of these themes with those of other tales in the unit and other fairy or folktales they know.

2) A WARNING: If we are not careful in using them, folktales may sometimes reinforce stereotypes of foreign countries which are based on outdated information or images, because they do tell of traditional society, "long, long ago." For example, Japanese folktales might lend strength to the stereotype that everyone in Japan wears kimono, which has not been true since about a century ago. It is up to the teacher to prevent this type of mistaken impression by (1) emphasizing that "long, long ago" is extremely different from contemporary Japan and China, and (2) drawing parallels with aspects of our own favorite European fairy tales which have long since disappeared from everyday life (for example, kings, queens, princes and princesses, huts in the middle of the forest, spinners, woodcutters, etc.).

MATRIX

Page	FOLKTALE	COUNTRY	MAIN THEME	VISUAL AIDS	ACTIVITY
8	THE RABBIT IN THE MOON	Japan	Origins	illustration	homework assignment
12	HOW THE WORLD WAS MADE	China	Origins	illustration	mural, story telling
19	THE OLD WOMAN AND THE TIGER	China	Friends defeat an enemy		play
28	THE MONKEY AND THE PHEASANT	Japan	The unjust partner		choral reading
36	THE FUNNY LITTLE WOMAN	Japan	Humor	slides	
42	THE GRATEFUL SNAKE	China	Kindness rewarded	map	geography excercise
52	THE BOY WHO DREW CATS	Japan	Lesson: Follow advice	slides	story parts
59	THE GOLDEN AXE	China	Lesson: Honesty vs. greed		comic strip

PRONUNCIATION GUIDES

The following guides are provided to assist you in pronouncing Japanese and Chinese terms in the stories.

Japanese

"a" as in father
"i" as in pizza (long "e")
"u" as in glue
"e" as in pet
"o" as in toe

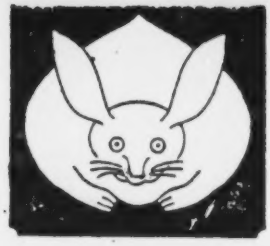
Note. Japanese vowel sounds are like those of Spanish. In Japanese words, all syllables are stressed equally. Example: ta-ta-mi, not ta-TÁ-mi.

Chinese

Chinese vowels follow the above pronunciation guide EXCEPT "e" = as in mud. Chinese consonants vary depending on the use of the apostrophe.

ch'in:	chin	t'u:	too
chin:	jin	tang:	dahng
k'ao:	cow	ts':	cats
kai:	guy	tse:	dzuh
p'ai:	pie		
pei:	bay		

In addition, we have given pronunciation glosses in the notes accompanying each story, and all foreign words are followed by transliterations in parenthesis. Frequently mispronounced Japanese words are marked with the "long" and "short" vowel symbols (— , ˘).



THE RABBIT IN THE MOON

Introduction

In Japan, as the following story illustrates, there is a rabbit in the moon! A rabbit or hare is seen in the moon in many Asian countries, including Japan, China, Tibet and India, as well as in Mexico and South Africa. In our Japanese version, which is illustrated on page 11 , the rabbit is pounding rice in a mortar to make mochi (glutinous rice cakes), a uniquely Japanese food closely associated with folklore and festivals (see supplementary note).

To find the rabbit in the next full moon, it is helpful to completely change your perspective (your way of looking at the moon). As the illustration shows, we are used to seeing the man in the moon at an angle. Look for the rabbit in a vertical position. Find its ears first and the rest fits into place.

Objectives

Students will:

- -become aware of the European/American tradition of seeing "the man in the moon," and others in which they may or may not believe
- -learn the Japanese tradition, as one example of the fact that all peoples use stories to explain phenomena; discuss the idea that different cultures' beliefs are all relative, and are passed on in much the same ways
- -discuss the value of unselfishness and sacrifice for others which is the theme of this story and a universal folklore theme

Instructions

(1) We recommend that the teacher read the story aloud to the class. Introduce the story by asking students if they see anything in the moon, and if so, what? In classroom tests, to our surprise, we have found that many children no longer see a man or face in the moon, except perhaps the Apollo astronauts! Especially if your class is this science-oriented, try the following:

(2) A homework assignment that could be given either the day before or after reading the story: Have each student collect his/her own family's folklore on the moon, by asking family members what they see in the moon and how they learned it. They should record all answers and share them with the class.

(3) As you introduce the title, hold up the illustration (or copy just the rabbit on a larger piece of sturdy paper). Continue to hold it or tape it up where students can see it throughout the telling of the story.

Supplementary Notes

(1) People all over the world see figures in the moon, but the simple "man in the moon" face comes mainly from European folklore. Sometimes the man is Judas, sent to the moon for punishment; on the other hand, the face is often said to be God's. Elsewhere in the world, the hare, the frog, or a person under a tree often appear in the full moon.

Supplementary Notes (Continued)

(2) Mochi: Mochi are small round or square cakes made by steaming and then pounding mochi-gome, a special kind of rice which is "glutinous," or sticky. Mochi-tsuki, or ricecake-pounding, is a big task, so mochi is not an everyday food. It is a symbol of happiness, used at all festivals and other celebrations, and especially at New Year's time. Mochi-tsuki is a traditional part of New Year's in each household (see page 35 for a picture of such a scene). Nowadays, however, most urban families use store-bought mochi. In any case, on New Year's day, some cakes are presented to the Shinto kami (deities) and one's ancestors, while the family, especially the children, enjoy eating the rest. Mochi appears again and again in folktales. One tale, which appears in this unit, is The Monkey and the Pheasant. In some tales it gives strength like Popeye's spinach! The class might collect and share information on some of the foods that have the same holiday-time importance and symbolic meaning for other cultures as mochi does in Japan.

Vocabulary

tasks, complain, unexpected, sacrifice, unselfishness, mochi ("mow-chee")

Questions

(1) Why did the rabbit jump into the fire? If you were the rabbit, what would you have done?
(2) Why do people in Japan think it's important to remember the rabbit's story when they look at the moon? (These two questions might lead to a discussion of sacrifice and unselfishness in human experience.)
(3) Can there be both a rabbit and a man in the moon? Why do you suppose people from different places see different things in the moon? Are some of them "right" and some "wrong"?
(4) How did you learn about the man in the moon? How do you suppose Japanese people learn about the rabbit?

Follow-up Activities

(1) If the moon is full, you might ask students as homework to look for both the man and rabbit in the moon, as well as for their own imaginative creations. A mimeo of the illustration, plus an extra circle in which to draw their own figure in the moon, would be helpful. (If the moon is not full, the same activity could be done using a slide of the moon from the school library.)
(2) Students could also write an origin tale to go along with their drawing. If you have an overhead projector, they could present their stories to the class, using their written compositions and transparencies of their drawings.

THE RABBIT IN THE MOON

There was a time when a rabbit, a fox and a monkey were such good friends that they lived together in a small house in the woods, each giving what he could to the household and sharing the tasks of keeping the house in good order. The rabbit, because he was smaller than the others, had to work much harder to do his share, but he did so without complaining and the three were very happy together.

One day an old man came to the door and asked for food and shelter. He was made welcome and was invited to sit upon a soft cushion. Then the monkey went out and returned shortly with fruit he had picked for the guest. The fox went to a stream and caught a fish which he brought to the unexpected visitor. But the rabbit had nothing he could offer. He stood quietly, watching.

The old man thanked the monkey and the fox for their gifts. To the rabbit he said nothing, and the little creature sadly turned his head away. Then suddenly the rabbit asked his friends to gather a pile of dry branches. When this was ready he set fire to it. The flames flickered brightly; and as the sticks crumbled into glowing coals, the little rabbit with a cry, threw himself into the fire, offering his own small body as a sacrifice to the old man.

Now it happened that the old man was really the chief of the gods, travelling the earth to test the behavior of those he met. The rabbit's act of giving was so powerful that the chief of the gods put off his disguise. Gathering the ashes of the rabbit, he took them to the moon and placed them on

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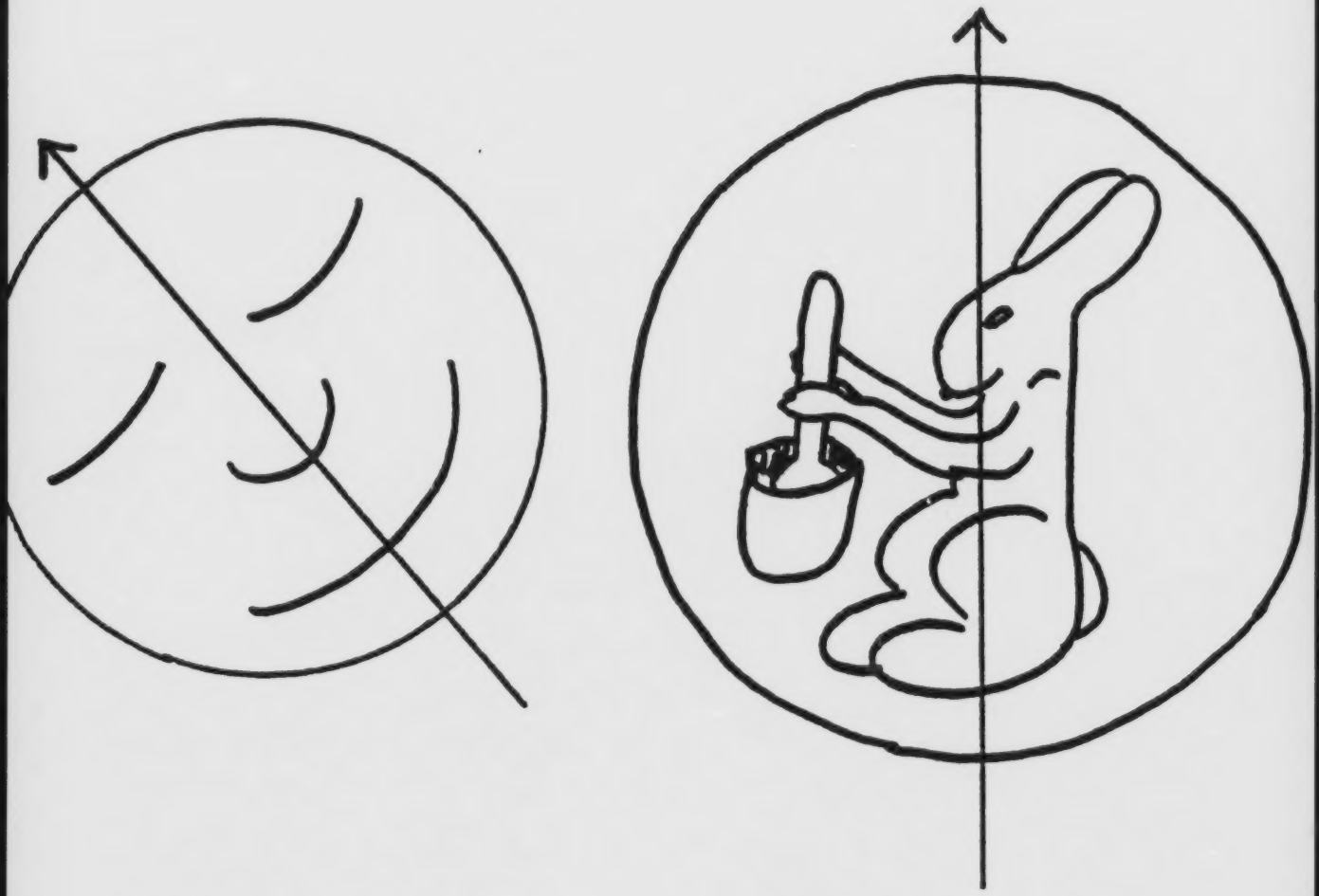
From MAGIC ANIMALS OF JAPAN by Davis Pratt and Elsa Kula. Berkeley, Calif.: Parnassus Press, 1967.

its surface in the image of a small rabbit who had given so freely of himself.

If you look carefully at the full moon on a clear night, you may be able to see the rabbit there, an example of unselfishness to everyone.



HOW THE WORLD WAS MADE

Introduction

Most, if not all cultures, have myths which attempt to explain how the world, its natural features and inhabitants came into being. The most extensive account of creation in China is the story of Pan Ku, which is presented here. Note that it includes the Chinese version of the rabbit in the moon story (see p.17), whose mortar contains not mochi but the elixer of immortality, a magical medicine which has been sought over the ages by Chinese Taoists.

This particular story is told in a beautiful but rather difficult poetic style, which fits its mythic mood. There are many obscure vocabulary words. Therefore it is not recommended for most students to read by themselves. After the teacher has read it to the class, s/he may go back and discuss various metaphors and phrases with students at length, to get them more actively involved in understanding the language.

Objectives

Students will:

- -develop language arts skills, gain a better understanding of poetic imagery and use of adjectives
- -recognize some characters common in Chinese folklore.
- -speculate on why people in many cultures make up creation tales, and why they differ from culture to culture.

Instructions

(1) Begin by asking students if they know of any tales or myths which explain origins--how something came to be. Review Greek or Roman myths that students have studied. Discuss some of these stories and what they explain.

(2) After reading and discussing the story, you may want to practice poetry and creative writing techniques by talking about some of the many interesting images used in the text (examples include: "the morning of time," "darkness drew its curtains," "rain fell in silk threads," etc.). Write a phrase on the board and have students figure out what feeling it conveys. They could then try making up similar images or poems.

Supplementary Notes

(1) In China, the dragon, phoenix, unicorn and tortoise are the four lucky animals.

Dragon: The dragon myth may have originated in Babylonia and spread from there to both Asia and Europe. Western dragons are usually dangerous. They spew fire and are killed by dragon-slayers. In China, however, the dragon is a powerful but benificent creature, who is often identified with heaven, the emperor, and good luck.

Phoenix and Unicorn: In China, these two animals also differ from Western versions. The Chinese unicorn, or ch'i-lin ("chee-lean") is pictured on bottles of Kirin (Japanese for ch'i-lin) Beer. It looks fiercer than European unicorns, but is in fact gentle.

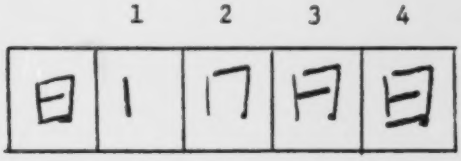
Phoenix

Dragon

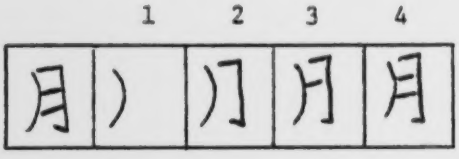
Unicorn (Ch'i-lin)

[from Ernst Lehner, A Fantastic Bestiary (Tudor, 1969)]

(2) The Chinese characters for "sun" and "moon" which Pan Ku wrote on his hands were ⊙ and ☽ in their ancient forms. In modern Chinese they are 日 and 月. To teach them to the class use this stroke order:



means SUN.



means MOON.

Vocabulary

cloak	chisel	plumage	disport
precious	alight	ancestors	character (written symbol)
fabulous	charm	immortality	pestle
mortar	dawning	celestial	cockerels
wattle	sage		

Questions

(1) Who was Pan Ku? What did he do?
(2) Who were the animals that helped him? What other animals were in the story and what did they do? (Make a list on the board.)
(3) Which part of this Chinese story was like the story of "The Rabbit in the Moon" from Japan? How was it different? (Discuss the concept of different versions.)
(4) What are the things Pan Ku made that the story says people still love? Have you heard or seen or felt any of them? From this story, what things can you tell are part of nature in China that we don't have here?
(5) Why do you think that people in the past made up stories to explain the origin of things?

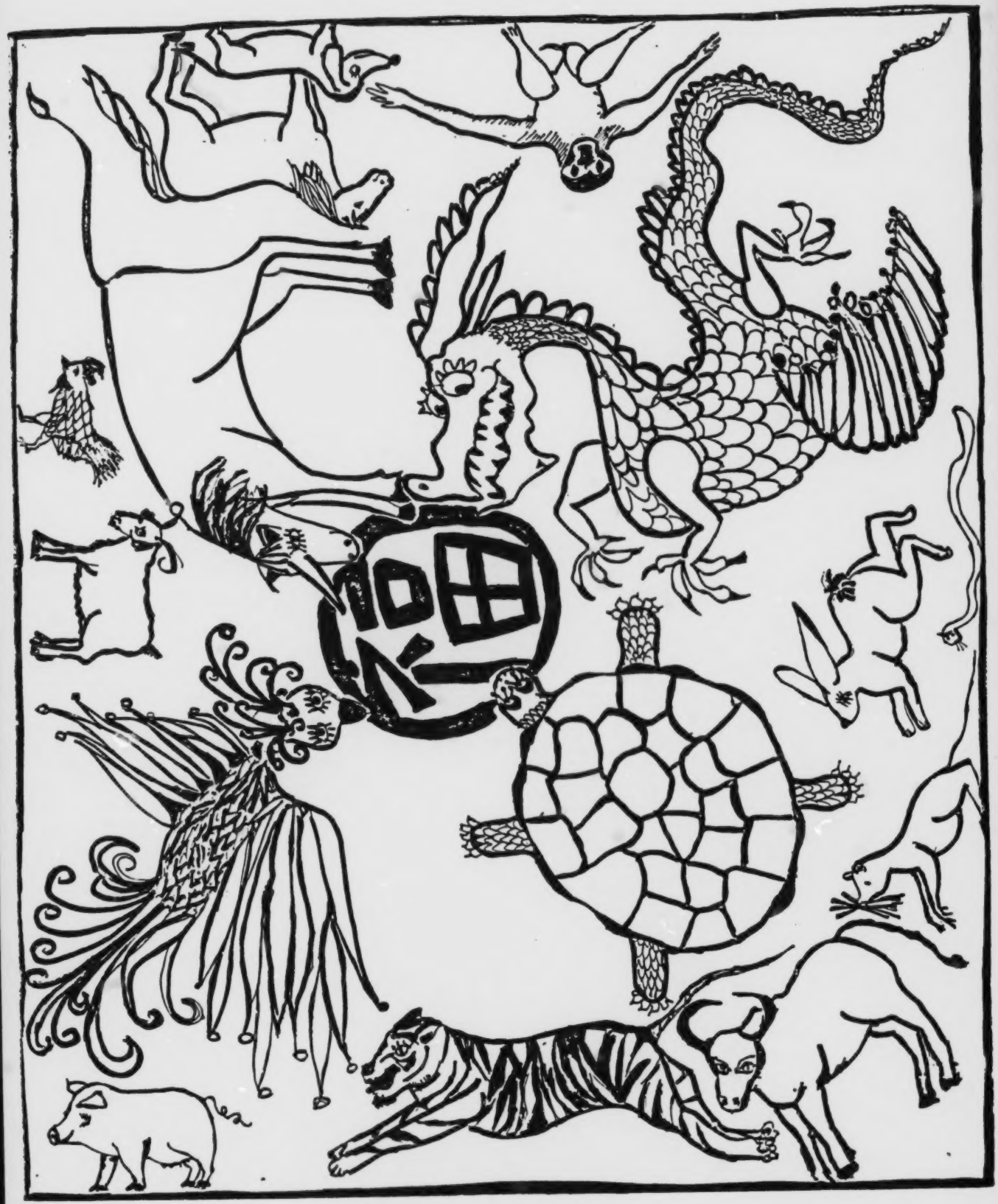
Follow-up Activities

I. ART

This story lends itself to an art project, either for each student individually, or as a class effort. The whole class could make a large mural background for the Chinese creation story. Then have each student pick the animal or person s/he liked best and illustrate it, using any materials available, to make the mural as bright and colorful as possible. Cut around the outline of each of the students' pictures and attach them to the background with paste, tacks, etc. The illustration on the next page shows all the animals in the story.

II. LANGUAGE ARTS

Select a subject, such as the sun, the stars, the Grand Canyon, etc. and have each student write a short myth telling how it came to be. Or, have the whole class make up a creation story. Again choose the subject, and have one student start. Stop the story and choose another student to continue it. Repeat until everyone has spoken. Afterwards, as a library research assignment, students could collect various myths and legends showing how different peoples have explained the same phenomenon.



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How the World Was Made

In the morning of time there was no sand, no sea, no cold blue waves, no tides to wash beneath the shining moon. There was no earth, no vast sky, no green or living thing--only a huge emptiness. Then an eggshell cracked and out stepped Pan Ku, who made the world.

He was a shaggy dwarf, with two horns on his head. Later he wore a bearskin in winter and a green leaf cloak in summer; but from the first he had a hammer and chisel and with these he set to work. He hammered and chiselled for eighteen-thousand years, making the heavens and the earth. Each day Pan Ku grew six feet taller than the day before, yet even so he needed help with his great task. So four fabulous beasts came to help him.

First a great flying lizard, the dragon, rose into the sky; there it beat its glittering scaly tail against the clouds and made rain.

Next came the phoenix bird with dazzling plumage. In olden days, they say, phoenixes would disport themselves on the terrace of a palace where music was being played, but nowadays, when there is nothing precious, phoenixes do not alight.

Next came the unicorn with one horn in the centre of its forehead. It lives a thousand years, is loving to all men, and so gentle that a young girl can lead it with a silken thread.

Last came the tortoise, full of wisdom. To help Pan Ku, it held up the four corners of the earth on its four feet and solid shell.

The four and Pan Ku made the universe, but it was still empty.

From THE FLYING HORSES: Tales From China, by Jo Manton & Robert Gittings. Copyright (c) 1977 by Jo Manton and Robert Gittings. Reprinted by permission of Holt, Rinehart and Winston, Publishers.

Now came the time to clothe it with life. So Pan Ku dissolved, becoming the thing that he had made. His breath became the wind and clouds, his voice the thunder, his blood the rivers, his flesh the soil, his bones the rocks and precious stones. As for the fleas that lived in his shaggy hide, they hopped out and became our ancestors, the first men and women. Then the dragon made more rain, and wherever it fell on the hills and valleys of earth, ferny green grew in shoots curled like the phoenix tail; so for this reason dragon and phoenix are the friends of man. Colors were born; red in the morning sky, black in the cloud, green in the pine and white in the shining snow.

Yet the world still lived in darkness, for there was no day or night; the sun and the moon were still asleep at the bottom of the China Sea. So Pan Ku's ghost wrote the Chinese character for sun in his left hand and that for moon in his right. Then he went down to the white stony shore and, holding out each hand in turn, repeated a charm seven times. When they heard this, the sun and moon woke up and flew to their places in the sky. In the moon lives the moon queen, with a white hare which mixes the medicine of immortality in a white jade pestle and mortar. In the sun lives the sun king with his golden bird of dawning; every day at sunrise it gives a shrill cry. This celestial bird laid eggs which hatched cockerels with red wattles, who answer him every morning when he crows.

So with earth, sun, moon, men and women, day and night, the world was made; nor have any of these things changed since.

How lucky they were, those first people, who saw magical creatures, finned, footed and winged beyond the power of man to tell. They saw the surging dragons of the seas, the soaring of the phoenix in his flight, the leaping unicorn. Thunder was their drum, sun and moon their torches, stars their jewels. Blue air arched over them, or darkness drew its curtains; they wandered the

freedom of the hills and smelt the scent of grass and water. The flame-colored phoenix taught them fire, how to make pottery bowls and how to go on water in ships or on land in a cart with wheels. The tortoise, wrinkled philosopher, taught wisdom to anyone who would listen.

In time men and women grew clever; they learned to build, first houses, then cities in which to live. Yet still they loved the things Pan Ku and his fabulous beasts had made at the beginning of the world. They loved to hear tall pine-trees riding the night winds, or the bamboo's whisper on a summer evening. They loved to feel autumn rain fall in silk threads, to see white plum-blossom in spring, or the first snowfall of winter. So it happened once that a king stood by a pond watching geese on the water, when a great sage came riding by.

"Tell me, Great Sage," said the king, "do the wise and good also enjoy these things?"

"O King," answered the sage, "only the wise and good know how to enjoy them."

THE OLD WOMAN AND THE TIGER and THE MONKEY AND THE PHEASANT

Introduction

This lesson consists of two tales, the first Chinese (which is presented in play form) and the second Japanese (given as a choral reading). They are cross-cultural variants of the same basic "tale-type," which is also found in Europe. A likeable innocent character is victimized by a greedy bully who threatens to come to the house at night and attack him. Various ordinary household objects offer to help fight the bully, although at first it is hard to imagine how they can. Working together, the seemingly defenseless friends are able to defeat their stronger adversary.

> "Antii Aarne, the distinguished Finnish folklorist, made a study of Type 210, the tale in which various objects hide in strategic places and cooperate to kill or harm an opponent. He concluded that the tale originated in Asia and spread to Europe." (Seki, p. 17)

About 60 Japanese and 25 Chinese versions have been collected.

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I. THE OLD WOMAN AND THE TIGER

Plot Summary

A tiger threatens to eat an old woman when she refuses to give him the magic coin which keeps her pot always half-full of rice. While she sharpens her sickle to defend herself, various objects from around the house volunteer to help her defeat the tiger.

Objectives

Students will:

- -practice following directions and working cooperatively
- -identify the theme of loyal friends helping in time of need

Instructions

(1) This story is designed to be presented as a play. Detailed play notes follow. However, it can also be done as a choral reading if time and/or resources are limited.

(2) PLAY NOTES

(a) The play can be done in one day with minimal preparation or it may be done over several days with costumes, props, and staging receiving a great deal of attention. (Note: If a video-tape recorder is available, the class may wish to record the play so that it can be shared with other classes. The class might also elect to do a performance for another class.) The following notes are suggestions:

(b) At least 12 copies of the script should be duplicated.

Instructions (Continued)

(2) (c) COSTUMES
(1) Masks of the characters can be made by the entire class with the best masks being selected for use in the play.
(2) A costume crew can be selected whose responsibility would be to make masks, etc.
(3) A less involved method is to have each student make a sign indicating the name of the character he/she is portraying and wear it during the play.

(d) PROPS
(1) The following props are needed:

broom	whetstone (a large rock can be used)
rice jar	copper coin
sickle*	chair

*A realistic sickle can be made from several thicknesses of laminated cardboard glued together. The blade can be covered with foil and the handle painted black or brown.

(e) SET
(1) The set should include:
a fireplace
bed
door
large water jar
(2) The set can be done by the students in mural form on butcher paper. (This is especially effective if the play is being video-taped.)
(3) The set can also be done by having the students draw large pictures of the fireplace, bed, etc., and attaching them to classroom desks and/or walls.

Supplementary Notes

(1) The old woman is not the actual grandmother of all of the objects. The term "granny" is used as a form of address rather than relationship.

Vocabulary

sickle, whetstone, door-bar

Questions

(1) Which of the characters did you like best? Why did you like them?
(2) Why do you think the characters wanted to help granny?
(3) How did you feel about the tiger? Do you think he deserved his fate? Why?

THE OLD WOMAN AND THE TIGER a play

CHARACTERS:

NARRATOR	EGG	SPINNING WHEEL
OLD WOMAN	CRAB	HAMMER
TIGER	DOOR BAR	SOUND EFFECTS PERSON
PEAS	FROG	

SCENE: A room in a poor cottage with a large square door in the center and a fireplace on the opposite wall. There is a bed in the room and all of the characters are standing in the room as the play starts. There is also a rice jar, a water pitcher, and the old woman is holding a broom. A copper coin lies on the floor.

* * * * * * * * * * * *

NARRATOR: Once upon a time, early one morning, an old woman was sweeping the floor when she found a copper coin.

OLD WOMAN: (Sweeping) Goodness, what is this? It looks like a coin. (Stoops and picks up the coin) What a good thing to happen. It is a very bright copper coin. I will put it into my little red rice jar. It will be safe there.

NARRATOR: The old woman soon finished her chores and it was time to fix breakfast.

OLD WOMAN: I think I will fix rice for breakfast. (She goes to the rice jar and takes out several handfuls of rice) Well, that's about all of my rice, there is only one handful left. (She moves about the room, cooks and eats the rice, then straightens the furniture in the room. She sings as she works.)

NARRATOR: Lunch time soon came and the old woman went to the jar again forgetting that almost all of her rice was gone.

OLD WOMAN: (Looking into the jar) I must be getting forgetful. I was sure that I was almost out of rice but the jar is half full. (She takes out several handfuls of rice.) Now there is only one handful of rice left. (She moves about the room cooking and eating the rice. Then she sits down for a short nap. She wakes with a start.) Goodness, it's getting dark!

Adapted from THE OUTSIZE CANDY FIGURE. (World Publishing Company, Hong Kong).

NARRATOR: As evening came, the old woman went to the rice jar to get the last handful of rice.

OLD WOMAN: (Looking into the jar) Ha, ha, ha, the rice jar is still half full. This is very interesting. I wonder what is happening? The only thing that is different is the copper coin. Could the copper coin cause the rice jar to always be half full?

NARRATOR: The old lady was right. The jar of rice went on being half full as long as the coin remained in it. But, a tiger living in the nearby hills came to hear of this wonderful coin. He went to the old woman's house.

TIGER: Old woman! Old woman! I've heard about your wonderful coin and I would like to see it.

OLD WOMAN: I'm sorry tiger, but I will not let you see my coin.

TIGER: All right, you just wait. When it is dark I shall come back and eat you and then I'll just take your wonderful coin. (Tiger roars angrily and stalks off)

OLD WOMAN: (Crying into her hands) Oh, no, what's to become of me? I can never keep the tiger from eating me. But wait--maybe there is something I can do. I will get out my sickle and sharpen it. (Old woman starts to sharpen the sickle with a whetstone)

SOUND EFFECTS: Swish, swish, swish, swish!!

PEAS: Granny, why are you sharpening your sickle?

OLD WOMAN: Ah, little peas, my pets, the tiger wants my wonderful copper coin, and I don't intend to let him have it. He says he's going to come back tonight to eat me. That's why I'm sharpening my sickle.

PEAS: Oh, let us help you, granny! Let us help you!

OLD WOMAN: My little pets, what can you do?

PEAS: We can sleep on the floor by the door granny. We will all go over to our place near the door right now.

NARRATOR: The old woman went on sharpening her sickle.

SOUND EFFECTS: Swish, swish, swish!

EGG: Granny, why are you sharpening your sickle?

OLD WOMAN: Ah little egg, my pet, the tiger wants my wonderful copper coin, but I don't intend to let him have it. He says he's coming back tonight to eat me. But I'm not going to let that happen. I'm going to protect myself from him. That's why I'm sharpening my sickle.

EGG: Oh, do let me help you, granny.

OLD WOMAN: My little pet, what can you do?

EGG: I shall hide myself in the hearth. I will go to the hearth right now and hide in the ashes.

NARRATOR: The old woman went on sharpening her sickle.

SOUND EFFECTS: Swish, swish, swish.

CRAB: Granny, why are you sharpening your sickle?

OLD WOMAN: Ah, little crab, my pet, the tiger wants my wonderful copper coin, but I don't intend to let him have it. He says he's going to come back tonight to eat me. I'm going to protect myself. That's why I'm sharpening my sickle.

CRAB: Granny, let me help you.

OLD WOMAN: My little pet, what can you do?

CRAB: I shall hide myself inside the water pitcher granny. I will go get into the water pitcher right now.

NARRATOR: The old woman went on sharpening her sickle.

SOUND EFFECTS: Swish, swish, swish.

DOOR BAR: What is that sound? Oh, granny, it is you. Why are you sharpening your sickle?

OLD WOMAN: Ah, big door-bar, my pet, the tiger wants my wonderful copper coin, but I don't intend to let him have it. I am going to protect myself from the wicked thing. That's why I'm sharpening my sickle.

DOOR BAR: Granny, let me help you.

OLD WOMAN: My pet, what can you do?

DOOR BAR: Granny, I shall sleep on the edge of your bed. I am going to climb onto your bed right now.

NARRATOR: The old woman was still sharpening her sickle.

SOUND EFFECTS: Swish, swish, swish.

FROG: I hear the swish of the sickle on a whetstone. Why are you sharpening your sickle, granny?

OLD WOMAN: Ah, little pet, the tiger wants my wonderful copper coin, but I don't intend to give it to him. He says he's going to come back tonight to eat me. I'm going to protect myself from the wicked old thing. That's why I'm sharpening my sickle.

FROG: Let me help you, granny.

OLD WOMAN: What can you do to help, little frog?

FROG: I shall crouch at the head of your bed, granny. You will see what I can do. I shall jump up to the head of your bed right now.

NARRATOR: With all of her friends to help her, the old woman was feeling less frightened. But, she still went on sharpening her sickle.

SOUND EFFECTS: Swish, swish, swish, swish.

SPINNING WHEEL: Why are you sharpening the sickle, granny?

OLD WOMAN: Ah, spinning wheel, my pet, the tiger wants my wonderful copper coin, but I'm not going to let him have it. I'm going to protect myself from the wicked thing. That's why I'm sharpening my sickle.

SPINNING WHEEL: Granny, please let me help you. The tiger must not eat you.

OLD WOMAN: Spinning wheel, my pet, what can you do?

SPINNING WHEEL: Let me stay in the corner of the room, granny.

OLD WOMAN: Very well, my pet, you can stay in the corner of the room.

NARRATOR: So the spinning wheel went and sat in the corner of the room and the old woman went on sharpening her sickle.

SOUND EFFECTS: Swish, swish, swish, swish.

HAMMER: Granny, why are you sharpening your sickle?

OLD WOMAN: Ah, hammer, my pet, the tiger wants my wonderful copper coin, but I don't intend to give it to him. He says he's going to come back tonight and eat me. I'm going to protect myself from the wicked thing. That's why I'm sharpening my sickle.

HAMMER: Let me help you, granny. The tiger sounds like a bad fellow.

OLD WOMAN: Hammer, my pet, what can you do?

HAMMER: Let me perch on the ledge above the door, granny. I will get above the door right now and when the tiger comes I will help you. (Goes to the door.)

OLD WOMAN: It is good to have such helpful friends but, I had better keep on sharpening my sickle.

SOUND EFFECTS: Swish, swish, swish, swish.

NARRATOR: Night came and the sickle was sharp and shining. The old woman went to bed taking her sickle with her.

OLD WOMAN: Good night my pets.

EVERYONE: Good night granny. Do not worry. If the tiger comes we will help you.

NARRATOR: When it was quiet and dark, the tiger came sneaking into the old woman's house to steal her wonderful copper coin.

TIGER: (Enters the room) I will get the copper coin while it is dark and the old woman is asleep.

PEAS: All right, let's start rolling around and we will make the tiger slip and fall.

TIGER: Oh no! What is all over the floor? Why can't I stand up? Oh, I'm falling! (Tiger falls on the floor among the peas.)

NARRATOR: The tiger soon recovered from his fall and went to the fireplace to get some light.

TIGER: I will blow on these embers and make them flame so that I can get some light to see.

SOUND EFFECTS: Puff, puff, puff.

EGG: Now it is my time to help granny. I will explode and throw ashes into the eyes of the tiger.

SOUND EFFECTS: Bang!

TIGER: Oh no! What has happened? I can't see! I must get some water to wash the ashes out of my eyes. Where is the water pitcher? Oh, here it is! I will just put my paw in and get some water to wash out my eyes.

CRAB: Now it is my turn to help granny. The minute he puts his paw into this water pitcher, I will get him with my strong pincers and hold on. (Pinches the tiger's paw as the tiger puts his paw into the water pitcher.)

TIGER: Oh no! What is happening? What is biting me? It hurts terribly.

NARRATOR: The tiger pulled himself away from the crab. He was sore and very angry. He decided he would try to find the old woman.

TIGER: I will find the old woman's bed and I will eat her. Then I can find the wonderful copper coin. Ahhh, there is the bed!

DOOR BAR: Here comes the tiger! Now it is my time to help granny. I will spring up and beat on the tiger. That will teach him to leave granny alone. (Beats on the tiger.)

SOUND EFFECTS: Bang, thud, whack, crunch, bang, bang!

FROG: Go on, big door bar, beat him harder! Harder! Teach him a lesson!

SPINNING WHEEL: Hang on to him! Hang on to him! Don't let him get away. We must protect granny!

TIGER: Oh no, what is happening! I thought it would be easy to get the wonderful copper coin, but this is awful.

OLD WOMAN: (Gets out of bed with her sickle) Tiger, my friends and I are going to get you. You are a wicked thing.

TIGER: I have to get out of here. I will plan and I will come back another time and get the wonderful copper coin. (Runs for the door.)

PEAS: Start rolling and trip him so that he can't get away. (Peas grab the tiger and trip him.)

TIGER: Oh no! I'm falling! (Tiger falls by the door.)

SOUND EFFECTS: Bang! Crash! Thud!

HAMMER: Now it is my turn. I will hit the tiger on the head and he will not be able to hurt granny any more.

SOUND EFFECTS: Bump! Crunch!

OLD WOMAN: (With her sickle) Get out of the way my pets and I will kill this wicked thing with my sickle and he will never bother us again.

NARRATOR: And so, the old woman killed the evil tiger and she and her friends lived happily in her cottage with a rice jar that was always half full.

T H E E N D

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II. THE MONKEY AND THE PHEASANT

Plot Summary

A hard-working, honest pheasant and a lazy, lying monkey raise rice together. Even though he has done no work, the monkey tries to get all the food, and when his plan is foiled, he swears "revenge" on the pheasant. The poor pheasant is in a panic, but household objects come to his rescue and defeat the monkey in a humorous sequence of mishaps.

Objectives

Students will:

- -practice reading aloud and following cues
- -develop the idea of universal themes in folktales through the comparison of similar Chinese, Japanese and Western tales
- -learn about the use of onomatopoeia in both English and Japanese

Instructions

(1) The story is presented as a choral reading. Make copies of the script for each of the nine parts. Divide the class into nine groups which will sit together and read the same part. The teacher (or a good student reader) takes the part of the narrator, while the students read along silently until their character has a line. Have each group practice reading in unison.

(2) As you can see from a glance at the gloasary below, this story is a good example of the important place of onomatopoetic words in the Japanese language. Before passing out the parts, write them on the board and explain the concept of onomatopoeia, using both the Japanese words and as many examples from English as the students can think of (buzz, hiss, barnyard animal sounds, etc.). Also review pronunciation for the Japanese words at this time. If you wish to emphasize onomatopoeia, here is a suggestion for student participation. There is a natural break in the story at the top of p.34 , where you read ". . . Each one went to his own place and waited for the monkey to come." Stop here and ask the class what they think will happen in the second half of the story. Tell each group that you will be reading a line that tells what their character does to the monkey. Their task will be to give an onomatopoetic word for the action you describe. They can use ones they know or make up their own words. Now go on to the rest of the reading.

Japanese Words

mochi ("mow-chee")	=	rice cakes made from steamed rice that has been pounded into a sticky dough (see illustration on the next page, and also the supplementary note on mochi on p. 9).
tatami	=	the rice-straw mats used for flooring in Japan. A tatami needle is used to sew these mats.
miso ("me-so")	=	bean paste, made from soybeans and used as a base for soups and sauces.

Japanese Words (Continued)

bettara bettara	ONOMATOPOETIC WORD FOR	pounding
essara essara		running
shinmeri shinmeri		pecking
bikutari bikutari		clomping
koro koro		an egg rolling

NOTE
try to give equal stress to all syllables

Supplementary Notes

(1) Although they are not officially classified by folklorists as representing the same "tale-type," The Monkey and the Pheasant and one of our best-known children's stories, The Little Red Hen, share the theme of the lazy friend(s) making excuses to avoid work but still expecting to share the fruits of the industrious friend's labors.
(2) An interesting feature of the story is the introduction of the steps in the cycle of traditional wet rice cultivation, one of the basic methods of agriculture in Asia. In this connection, the story could be used to enrich social studies curriculum on Asia, by making rice cultivation more tangible to students.

Vocabulary

rice paddy (terraces), to spade, to thresh, mortar & pestle, thicket

Questions

(1) Do the monkey and the pheasant live like animals really do? What kind of people do they live like? (Japanese farmers who grow rice.)
(2) The monkey said at the end, "Instead of getting revenge on the pheasant, he has been revenged on me!" What is revenge? Why did each one want to get revenge on the other? Do you think what they did was right? Why?
(3) (If you have already read The Old Lady and the Tiger) What parts of the two stories were the same? (The personalities of the two main characters, the actions of the "revenge" or second half of the stories.) What parts were different? (The characters, the specific reason why the tiger/monkey was coming to get revenge on the old lady/ pheasant). Different stories can have the same theme.
(4) Do you know any stories like this one? (The Little Red Hen for example.) What parts were the same? (Bring out the common theme that those who don't cooperate in the work don't deserve to greedily eat or take the product.) Why do you think people in three different places--China, Japan and America--tell this kind of story?

THE MONKEY AND THE PHEASANT a choral reading

CHARACTERS:

NARRATOR (TEACHER)	DOOR BAR	TATAMI NEEDLE
MONKEY	BEETLE	A ROPE
PHEASANT	BITTER-TASTING BUG	
EGG	HORSE-FEED BOX	

TEACHER: The monkey and the pheasant had a rice paddy together. The time came to repair the paths around the field.

PHEASANT: Monkey, monkey, everyone else is repairing their rice paddy terraces. We should do ours too.

MONKEY: Well, you know, pheasant, my feet hurt me so badly, I can't go out and repair terraces.

PHEASANT: Well, that's all right then, you stay home and take care of yourself. I'll go and repair them.

TEACHER: And so the pheasant set off alone and repaired their terraces. The days passed and the time came to spade up the field.

PHEASANT: Monkey, monkey, everyone else is beginning to spade up their fields. We should do ours too.

MONKEY: Today my head aches so that I can't do a thing.

PHEASANT: All right.

TEACHER: The pheasant went and spaded the field by himself. After a while he came back to the monkey.

PHEASANT: Monkey, monkey, everywhere else they are beginning to set out the rice plants. We should set ours out too!

MONKEY: Now what shall I do? For the past two or three days I have had a terrible cough and I just can't do a thing.

TEACHER: There was nothing the pheasant could do but go and

Adapted from Folktales of Japan, by Keigo Seki, copyright University of Chicago Press, 1963. By permission of the publisher.

set out the rice plants himself. The paddies were watered, the grass around them was cut, the summer passed, and soon it became autumn. The heads of rice hung in neat rows, and the time for harvest came.

PHEASANT: Monkey, monkey, everyone else has begun harvesting their rice. We should gather ours too.

MONKEY: For some reason my back hurts, my hands and feet pain me so, and my head aches so I can hardly stand it.

TEACHER: The pheasant didn't say one word of complaint, but worked very hard and harvested the rice all by himself. He threshed it, and finally the rice was finished.

MONKEY: Very well, pheasant, you have worked very hard up until now. Today let's make some mochi and eat it.

TEACHER: The pheasant agreed, and so they began to make mochi. They steamed the rice in the rice steamer, then took out the mochi mortar and pestle and began pounding rice,

ALL: "Bettara bettara," thump-whack, thump-whack!!

TEACHER: At last the mochi was finished.

MONKEY: Pheasant, pheasant, please go and get some rinse water.

TEACHER: So the pheasant went to get a bucket to fetch water from the kitchen. While he was gone, the monkey took the mochi out of the mortar, stuck it on the end of the pestle and ran galloping for the mountains,

ALL: "Essara essara"

PHEASANT: Oh, oh what a terrible fellow that monkey is!

TEACHER: The pheasant set off after the monkey, but he couldn't find him anywhere. The greedy monkey ran along without watching carefully and the mochi fell off as he was going through a thicket, but he did not notice it.

MONKEY: Ha, ha! The pheasant must be crying now!

TEACHER: The monkey continued on until he got to the top of the mountain, laughing to himself. He took the pestle from his shoulder, but the mochi was gone. He turned around and retraced his steps, carefully looking for the mochi. After a while he came upon the pheasant in the the thicket. He was picking the dirt off the mochi and eating it.

ALL: "Shinmeri shimeri," peck, peck, peck!

MONKEY: Oh, pheasant, is this where you are? What does that thicket mochi taste like?

PHEASANT: Well, and is it monkey? If you pick the dirt off the thicket mochi as you eat it, it is delicious.

MONKEY: Then please give me just a little.

PHEASANT: Monkey, you can have the mochi that is stuck on the pestle. I am blowing the dirt off the thicket mochi and eating it.

MONKEY: I don't care what you're doing, please give me a little.

PHEASANT: No. I won't give you even a little bit.

MONKEY: All right then, this evening I will come and take revenge on you, remember that!

TEACHER: The monkey became very angry and ran off into the mountains. When the pheasant saw that he had made the monkey angry, he became a little worried. He returned home and began sobbing,

PHEASANT: Oi, oi.

TEACHER: Just then an egg came rolling, over and over, up to him,

ALL: Koro koro...koro koro.

EGG: What are you crying for, pheasant?

PHEASANT: The monkey has said he will come and take revenge on me tonight, and I'm so scared that I'm crying like this.

EGG: What! That is nothing to cry about. I will help you out.

TEACHER: But the pheasant kept crying, oi, oi. Soon a door bar came plodding by,

ALL: "Bikutari bikutari," clomp, clomp!

DOOR BAR: Pheasant, pheasant, what are you crying about?

PHEASANT: It's nothing except that the monkey is coming tonight to take revenge on me, and so I'm crying.

DOOR BAR: I'll help you, too, so don't cry any more.

TEACHER: But still the pheasant kept crying, oi, oi. Soon a beetle came.

BEETLE: Pheasant, pheasant, why are you crying?

PHEASANT: I'm frightened because the monkey is coming to get revenge!

BEETLE: I'm going to help you too, so don't worry any more.

TEACHER: Next a bitter-tasting bug came.

BITTER BUG: Pheasant, pheasant, what are you crying about?

PHEASANT: The monkey is coming to get revenge on me. I'm scared.

ALL: Oi, oi!

BITTER BUG: Don't cry because I'll help you.

TEACHER: The next to come was a tatami needle.

TATAMI NEEDLE: Pheasant, pheasant, why are you crying?

PHEASANT: It's just that the monkey is coming to get his revenge!

TATAMI NEEDLE: Please don't cry. I'm going to help you too.

TEACHER: A horse-feed box heard the pheasant crying, oi, oi.

HORSE-FEED BOX: Pheasant, pheasant, what are you crying for?

PHEASANT: The monkey is coming to get his revenge on me, that's why.

HORSE-FEED BOX: I'll help you too, so don't cry any more.

TEACHER: Finally, a piece of rope came.

ROPE: Pheasant, pheasant, why are you crying?

PHEASANT: The monkey is coming to take revenge on me, so I'm crying.

ROPE: I'll help you too, so don't worry anymore.

ALL: Pheasant, pheasant, there's nothing to cry about. We will all help you.

TEACHER: And so finally the pheasant stopped worrying and crying. Soon it was evening. The door bar went to the entrance way. The egg went to the fireplace. The beetle got in the water kettle, and the bitter bug got into the miso tub. The rope stretched itself across the step leading into the garden. The horse-feed box climbed up into the rafters above the ceiling. Each one went to his own place and waited for the monkey to come. Night fell. They heard the monkey coming.

MONKEY: Pheasant, pheasant, I've come to get revenge. Pheasant, pheasant, are you there?

TEACHER: Soon the monkey got to the pheasant's house, but it was dark and silent.

MONKEY: Pheasant, pheasant, open the door! It's the monkey. I've come for my revenge.

TEACHER: The monkey shouted as loud as he could, but the house remained silent.

MONKEY: Are you going to open the door or aren't you? If you don't open it, I'll come in anyway!

TEACHER: He slammed the door open with a bang. When he did that, the door bar hit him on the head.

MONKEY: Who was that? What hit me on the head? Brr, it's cold here.

TEACHER: The monkey went over to the fireplace and began to blow on the fire. Just then the egg burst open onto his face.

MONKEY: Ouch! It's hot, it's hot!

TEACHER: As the monkey said that...he fell over on his rear end. When he did that the tatami needle stuck him.

MONKEY: It's hot! It hurts! Miso is good to put on burns.

TEACHER: He ran over to the tub of miso. He wanted to rub some on his burns but by mistake he got it in his mouth and bit down on the bitter bug.

MONKEY: Oh, it's bitter, it's bitter!

TEACHER: He ran over to the kettle of water, and plunged his

head in. When he did that the beetle reached out and bit off his tongue.

MONKEY: Oh, no! Instead of my getting revenge on the pheasant, he has been revenged on me!

TEACHER: The monkey did his best to escape, but as he did so, he tripped on the rope and fell head over heels.

HORSE-FEED BOX: Now is the time to finish off that greedy monkey!

ALL And, tumbling out of the rafters, the horse-feed box finished the revenge on the monkey.

T H E E N D

Family making <u>mochi</u> in old Japan.

THE FUNNY LITTLE WOMAN

Introduction

In this story, a woman who loves to laugh chases a rolling dumpling to a magical underground road. There she is caught by a wicked oni, or Japanese ogre. The climax of the story is her highly amusing escape. Here we see the common folktale motif of the sympathetic hero who is captured by wicked monsters and then steals some magic object from them and escapes (as in Jack and the Bean Stalk, for example). There is no moralistic lesson in this Japanese story. Rather, it shows the value that laughter and a sense of humor can have in getting us out of a fix or dilemma.

Objectives

Students will:

- -be introduced to two popular Japanese folklore figures
- -explore positive and negative feelings and reactions to problems, including amusement, fear, and anger

Instructions

(1) This story is presented as a slide show and the script which follows is keyed to the slide numbers (see p. 3 for how to order the slides). Of course, you may also simply read aloud to the class.
(2) We have found that children enjoy laughing "tee-hee-hee" along with the funny little woman.

Japanese Words

Jizo ("gee-zó") -- the Buddhist guardian diety of children
oni ("ówe-knee") -- Japanese ogre or demon
sama ("sa-ma") -- honorific name-suffix, like our Mr. or Mrs.; denotes respect

Supplementary Notes

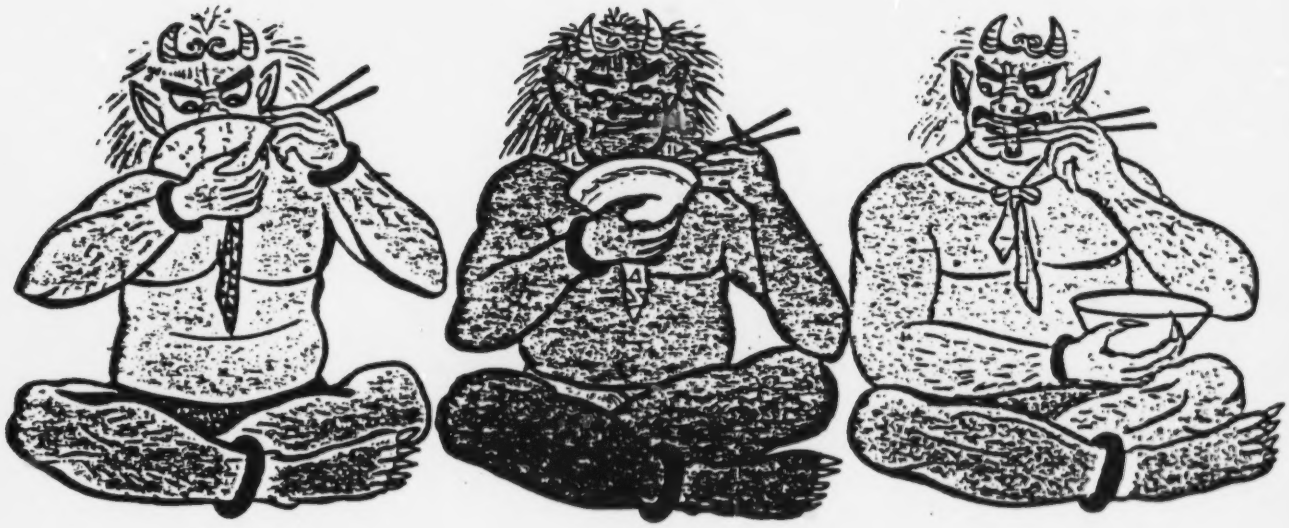
(1) The Jizo's in the story are actually statues. Even today stone statues of Jizo are a common sight near temples and on rural roadsides. This explains why there are more than one Jizo and why they only warn the little woman about the oni and don't actively protect her.
(2) The oni is probably the most common monster of Japanese folklore. It behaves much like the giant or troll of European lore; sometimes it is very frightening, while at others it is helpful or else a bit comical and can be outwitted. Parents and grandparents may use the oni as a "bogey-man" in scolding children for naughtiness, saying "the oni will get you if you..."

Vocabulary

stern, humankind, paddle (not for canoeing, but for cooking)

Questions

(1) How did the little woman feel when the dumpling rolled away? When the oni caught her? When the oni drank the river? How can you guess her feelings?
(2) How do you think you would have felt if the same things happened to you?
(3) The woman was the kind of person who usually sees the funny side of things. Did that help her? Hurt her? How? Do you know anyone like her?
(4) What was the most exciting part (climax) of the story? Why is it exciting? (Here you could emphasize the idea of the climax by reviewing the climaxes of earlier stories in the unit and/or stories with which the class is familiar.)



(illustration from THE BOY WHO DREW CATS by Lafcadio Hearn, pictures by Manobu C. Saito. N.Y.: MacMillan Company, 1963)

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THE FUNNY LITTLE WOMAN

(THE FUNNY LITTLE WOMAN by Arlene Mosel. Text (c) 1972 by Arlene Mosel. By permission of the publisher, E. P. Dutton.)

The slides that accompany the text are indicated by an * plus the number of the slide.

*1 Long ago, in Old Japan, there lived a funny little woman who liked to laugh, "Tee-he-he-he," and who liked to make dumplings out of rice.

*2 One morning, as she was patting and shaping the rice flour, one of the dumplings started to roll. It rolled across the table; it rolled to the edge of the table, and then fell right to the earthen floor.

*3 "Stop," cried the little woman. But the dumpling rolled and rolled until it rolled down a hole.

"Ungrateful dumpling," scolded the little woman, as she knelt and reached for it.

*4 But just then the earth gave way, and head over heels she tumbled and tumbled . . .

*5 until she found herself on a most unusual road. It was a hilly road lined with statues of the gods.

"My dumpling! My dumpling! Where is my dumpling?" she shouted as she ran.

*6 Soon she came to one of the statues.

"Jizo Sama, did you see my dumpling?"

"Yes, I saw your dumpling roll by three minutes ago, but you had better not follow it because the wicked oni live at the end of the road."

*7 "Oh, tee-he-he-he," laughed the funny little woman. "I'm not afraid of the oni," and she kept running down the road crying, "My dumpling! My dumpling! Has anybody seen my dumpling?"

*8 "I have," said a very stern Jizo. "It rolled by me just two minutes ago. But don't run after it, for you will surely meet a wicked oni."

*9 "Oh, tee-he-he-he," laughed the little woman. "I'm not afraid of the wicked oni," and she ran even faster, shouting, "My dumpling! My dumpling! Has anybody seen my dumpling?"

*10 Soon she came to another Jizo and asked: "Dear Jizo, have you seen my dumpling?"

"It rolled by just one minute ago, but hurry and hide behind me, for here comes a wicked oni!"

*11 The wicked oni stopped and bowed to Jizo.

"Good day, Jizo Sama!"

And very politely, Jizo said, "Good day."

*12 Sniff, sniff, sniff. "Jizo Sama," cried the wicked oni, "I smell the smell of humankind!"

"Oh," said Jizo, "you only smell the breeze off the river."

*13 "No, no," said the wicked oni, "I smell the . . ."

"Tee-he-he-he." The little woman could not keep from laughing.

"Tee-he-he-he."

*14 Then the wicked oni put one large arm behind Jizo and pulled the little woman out!

What are you going to do with the little woman?" asked Jizo. "You won't hurt her, will you?"

*15 "Hurt her! I should say not," said the wicked oni. "I'm going to take her home and have her cook for all of us."

*16 "Tee-he-he-he," laugned the little woman, and the wicked oni took her down the road to a wide river.

*17 He put her into a boat and took her across the river to a strange house.

*18 In the kitchen he gave her a large wooden paddle.

"Now this is how you must cook our rice," said the wicked oni. "First put one, just one grain of rice in this pot. Stir it with this magic paddle and you will soon have a potful."

*19 "Tee-he-he-he," laughed the little woman. "That's easy."
And soon after the wicked oni left she tried it out. One grain of rice and then stir! And as she stirred the one grain became two, two became four, then eight, sixteen, thirty-two, sixty-four, one hundred and twenty-eight, two hundred and fifty-six--the pot was full!

*20 "Tee-he-he-he," she laughed. "What fun I shall have making rice dumplings."

*21 The weeks and months passed as the little woman kept busy cooking rice for the wicked oni. (For oni eat more rice than most people!)

*22 One afternoon she grew lonely for her little house and decided to return.

*23 First she tucked the magic paddle in her belt, then she went out the door. She looked to the left and right--there were no oni to be seen.

*24 She ran to the river, stopped, and looked behind--still there were no oni.

*25 Now, quietly she got into the boat; then away she went.

*26 Since the river was wide, she had only reached the middle when the oni returned and found her missing. Soon the oni were all on the bank watching her.

*27 Now, because oni do not swim, they thought of a plan to stop her. All of them got on their knees and drank the water from the river!

*28 When the little woman found the boat stuck in the mud, she was too frightened to laugh, so she jumped from the boat and began running.

*29 Her feet stuck in the mud, her hands stuck in the mud, and she fell in the mud.

*30 "Tee-he-he-he, tee-he-he-he, tee-he-he-he," roared the oni. The little woman made a funny sight! Of course, when they laughed, all the water fell from their mouths back into the river.

*31 So the little woman jumped into the boat and away she went.

*32

*33 After that, the little woman was very happy, for, with her magic paddle, she could make more rice dumplings faster than ever. So she sold them and soon became the richest woman in all of Japan.

"Tee-he-he-he-he!"

THE GRATEFUL SNAKE

Introduction

This story takes place in traditional China and concerns a young boy who befriends a baby snake. The two grew up together. When the boy leaves home to embark on a treacherous journey to Peking to take the imperial examination, the snake accompanies him part way. At the climax, the snake sacrifices his life to save the boy from a monster millipede. The boy passes the exam to become an official and builds a memorial to the snake.

Objectives

Students will:

- -learn the names and locations of several major Chinese cities and geographical features
- -practice map-reading and math skills
- -discuss the traditional Chinese exam system and compare it to other methods used to select people for government positions (including our own)

Instructions

(1) This folktale may of course be used just for enjoyment or reading practice, but it may also be used as the basis for substantive lessons on Chinese geography and history, specifically the traditional Chinese examination system.

(2) Before reading the story, discuss the vocabulary word examination and its general meaning of "test" and ask students to watch for it and try to see what it means in this story.

(3) After finishing the story and the general discussion questions, have students begin the history and geography lessons by finding out what relevant details they remember from the story, or if they have read the text themselves, what parts of the story they can find which tell about the examinations and about geography.

(4) Teacher's notes for a discussion of the examination system can be found under Supplementary Notes. Materials for the geography lesson are in the Follow-up Activities section. Select from and/or modify the problems given there to make up a worksheet that fits your classes' needs and skills. In some classes it might be better to use the problems during individualized learning periods, rather than as a class lesson, so that each student can work at his or her own pace.

Chinese Words

Hangchou ("hong-Joe"):	Major city and provincial capital, in the past and today.
Peking:	Capital of China since the Yuan (Mongol) dynasty (1260) and of the People's Republic of China today.

Supplementary Notes

(1) A Chinese ink box is one of the four treasures of a scholar. It holds the other three: brush, ink stone and paper. It looks much like a pencil box.

(2) The Grateful Snake has many motifs in common with the Japanese story, The Boy Who Drew Cats (p. 52). Note the boys' solitary and frightening journeys in a time when many people never left their home village, sleeping in haunted rooms, and help from animals against ghosts or demons. However, the two tales also point out major historical differences between Chinese and Japanese society. In the 7th century Japan adopted many aspects of the Chinese imperial political system, but appointment of officials on the basis of merit, as demonstrated in competitive examinations, was rejected by the Japanese. On the other hand, the hero of The Boy Who Drew Cats is training for the Buddhist priesthood, a religion and a profession which also came to Japan from China, in the 6th century. But, although Buddhism remained very important in Japanese culture, and still is today, it declined in China after its suppression for largely political reasons in 845.

(3) Examinations: The examination system in China originated in the Han Dynasty as a method of recruiting officials into the government bureaucracy (civil service). In theory, the exams were open to all males except artisans and actors. However, the time and cost involved in preparation precluded most ordinary people from competing. The exams tested the candidates knowledge of the Chinese classics. Competition was so intense that a person might take the exam as many as twenty times without passing.

There were four ranks within the exam system. By passing each exam rank, the candidate became eligible to serve at even higher levels of government, from local administration to the Imperial court. Because the exams did not test a candidate's administrative abilities, corruption and inefficiency often resulted. In 1907, in response to demands from reformers within China that the country modernize its bureaucracy, the exam system was abolished. Officials were recruited instead from major universities where they had been educated in public affairs. Since the Revolution of 1949, administrators have been selected by their peers on the basis of prior leadership performance.

Vocabulary

grateful	to compete	range	depressed
to praise	convenient	crag	millipede
to fetch	carriage	candidate	official
examination	companion	lacquer	sacrifice
			overjoyed

Questions

(1) Why is this story called "The Grateful Snake"? Can you think of other titles for it? Do you know other folktales in which animals helped people who were kind to them?

(2) Have you ever found a lost or sick animal? What happened to it? How did you feel about it?

Questions (Continued)

(3) Do you have a pet? Compare it to the pet snake in the story. Has it grown alot? Do you feed it? Do your parents like it? Has it ever helped you or protected you?
(4) Would you have a snake as a pet? Why or why not? What do you think of when you think of snakes?

Follow-up Activities

I. GEOGRAPHY

Materials Needed: *rulers or string for measuring distance

*up-to-date map(s) of China with a scale, showing major cities, rivers, mountain ranges, and main transportation (preferably your own, or use the small map included here)

Problems

On the map of China, find the city of Hangchou. The boy in the story lived in a village very near Hangchou.

Find the Chinese capital city, Peking, where he took the examination.

Draw a straight line (or pin a piece of string straight) between the two cities.

Now answer these questions:

(1) If the boy walked in a straight line, what kind of country did he have to go through?

a. List the rivers he would have to cross.
b. List the mountain ranges he would have to cross.
c. List some other big cities he might go near or through.

(2) Do you think the boy decided to walk in this straight line? Why might he choose a different way? Draw the route you would have taken if you were the boy.

(3) Using the map scale, figure out how many miles/kilometers it is from Hangchou to Peking. Round off your answer to the nearest 10 (or 50, if the map is small).

(4) The story said the boy's trip took more than _____month(s). You just found out how far he went. If he walked for 40 days, approximately how many miles/kilometers did he go each day?
Answer: _____ mi/km per day.

Follow-up Activities (Continued)

(5) Try to figure out how many miles you travel each day, to and from school and so on. Is the answer more or less than the distance the boy in the story walked each day? How would your life be different if it took you as long to get places as it takes the boy in the story?

(6) Long ago in China, when this story happened, most people had to walk to go everywhere, unless they were very rich. It was the same way in most of the world until about 250 years ago. Nowadays, there are many kinds of modern transportation that people can use for trips. Try to guess how people might travel from Hangchou to Peking today. Look at the map for clues.

Answers

(1) Between Peking and Hangchou lies the North China Plain, in the cradle of the Yangtze and Yellow Rivers. It is one of the most fertile and habitable areas in all of China. Thus most of the boy's trip would be through level farmland.

a. Yangtze ("Yang-zz"), Ying, Yellow, Chochang, Huto, Sangkan (major rivers shown on our map are underlined)
b. Tai Mountains
c. Nanking, Tsinan ("she-nan"), Tientsin ("tien-seen")

(2) Since a straight route would take him directly through the Tai Mountain range, he probably would head east around them. The story tells us he did pass over mountains, so he may have walked through the eastern edge of the range.

(3) Approximately 720 miles/1160 kilometers.

(4) The trip took more than one month. Total mileage: 720 ÷ 40 days = 18 miles per day (OR, 1160 km ÷ 40 days = 29 km per day).

(5) (open-ended question)

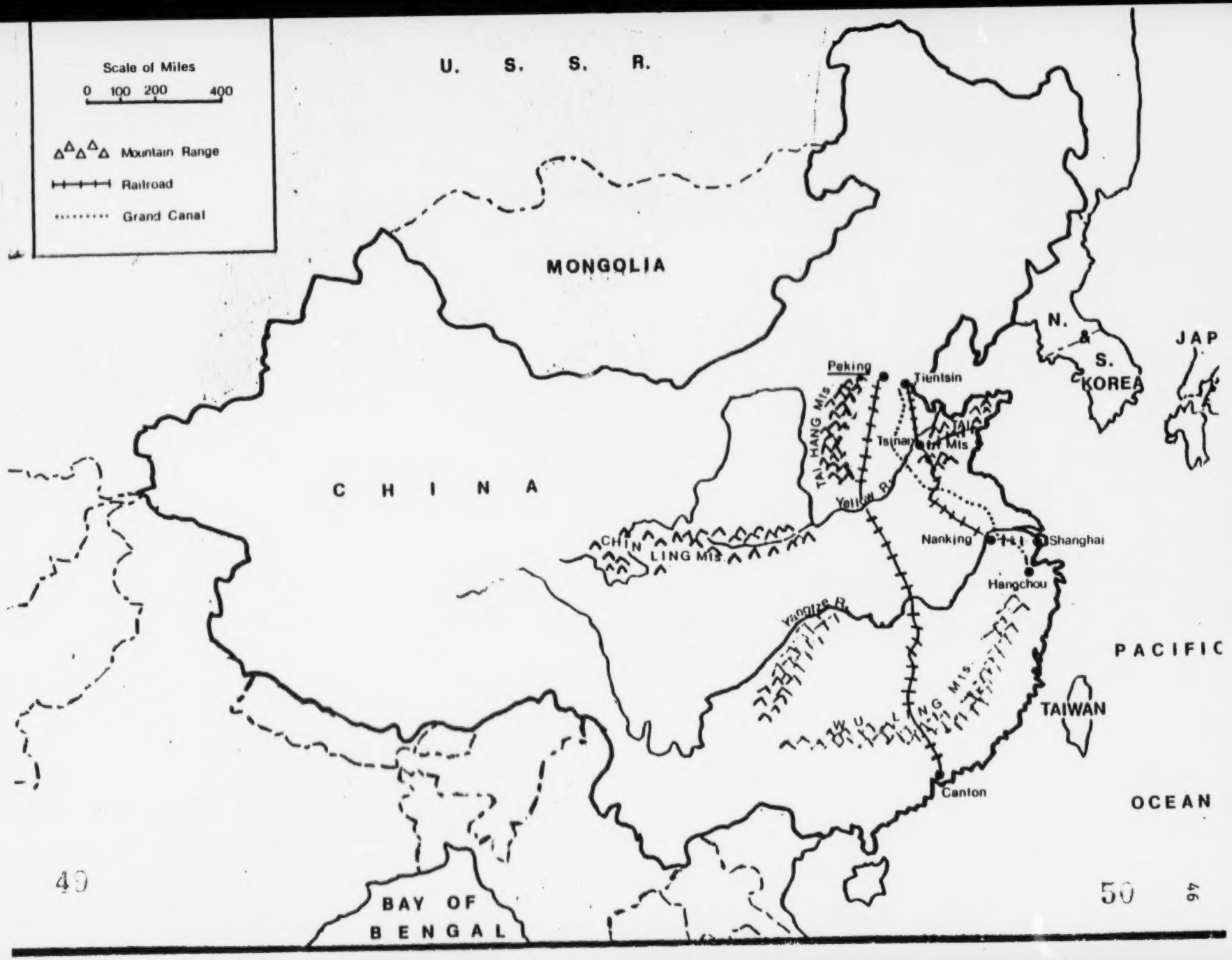
(6) People in China today would be most likely to travel by train or bus. They could also go by boat part way up the Grand Canal. They would probably not go by private car or airplane.

II. ART

Trace an outline map of China and on it draw your own map of the story of the Grateful Snake. Show the journey of the boy and snake, and some of the most important scenes in the story.

III. WRITING

Have you ever taken a long trip? Write about it. Tell where and why you went. Tell how you went (walking, in a car, plane,...), and how long it took. Was your trip like the trip of the boy in the story in any way? Explain how it was alike or different.


Scale of Miles
0 100 200 400
Mountain Range
Railroad
Grand Canal
U. S. S. R.
MONGOLIA
CHINA
N. & S. KOREA
JAP
Peking
Tientsin
TAI HANG Mts
Tsinan
Yellow R.
CHIN LING Mts
Nanking
Shanghai
Hangchou
Yangtze R.
NG Mts
TAIWAN
PACIFIC
OCEAN
Canton
BAY OF BENGAL

THE GRATEFUL SNAKE

There was once a child of a well-to-do family, who lived in a village near Hangchou. The boy's father died soon after the child's birth. The mother carefully looked after the child. She sent him to a school where there was a good teacher and he was very happy, going to school early and coming home late. Except for her love for her son, the mother felt deserted and lonely.

The boy was very kindhearted and friendly toward all living things. Whenever he found an animal about to be killed by another, he always took the trouble to save it and bring it away from danger. He also liked to keep animals as pets. He put wounded birds into cages, fed them, and looked after them carefully until they were well. Then he set them free. He also studied very hard. Almost every day his teacher praised the boy for both his work and his generosity.

One day on his way home from school with his books on his back, the boy found a tiny snake, not more than three inches long, lying half dead and covered with blood in the middle of the road. He thought it must have been attacked by some large animal. Pitying the poor thing, he decided to take the snake home. The boy took his ink box out of his bag of books and placed the little snake inside and then he went home.

His mother was standing by the door, and asked him why he was so late returning. He told her the truth about the snake. His mother did not scold him, but fetched some ointment to rub on the snake's

From FOLKTALES OF CHINA by Wolfram Eberhard. Copyright (c) 1965 by University of Chicago Press. Reprinted with permission of the publisher.

wound and hoped that the snake would soon get well. From then on, when the boy went to school he always took the snake with him. After a month the wounds healed, and the snake began to show that it recognized him. The boy kept thinking he should let it go now that it was better, but he could never make up his mind to do so.

Time passed quickly and before he knew it, several years had gone by. The little snake gradually became bigger, and it never left the boy's side. The ink box had become too small for the snake, so the boy put it in a large pot. But soon that also became too small, and then the snake just fit into a drawer. Every day before the boy left for school, he opened the drawer and fed his pet snake, and the snake raised its head to take the food the boy put in its mouth. Only when he brought too little or forgot to bring anything at all would the snake stretch its head out of the drawer as if it were asking for dinner.

The boy grew to be a young man. When he was twenty years old, examinations were being given in Peking, the capital. The exams were given once every three years. Although he was still in school, the young man's knowledge was very great. When he heard of the examination, the young man begged his mother to let him compete. After receiving her permission, he said goodbye and set out for Peking. By this time the snake had become very, very big, and the young man carried it with him in his luggage on his travels.

In ancient China traveling was not convenient. From the young man's home in Hangchou, there was no ship nor carriage for the

journey to Peking. Instead, he had to travel on foot for more than one month, crossing hills and rivers. All this time he was alone, without a single companion except his pet snake. He felt very lonely, because he had never left his village before, and the idea of the long journey terrified him.

One day he arrived at a mountain, and he settled down to rest. He gazed at the thick forest and the range of mountains, which stretched as far as his eye could see, and he became very sad.

While he was sitting on a stone, thinking sad thoughts, the snake suddenly shot its head out of the basket and stared at him without making a sound. The young man sighed and said, "Dear snake, I have taken care of you since the time you were three inches long. Many years have passed, and you have grown big. I am going to the capital to take my examination and perhaps I shall never return. I must now cross these high mountains and sharp crags all alone, and if I meet a wild beast I shall be lost. My life is hanging by a thread, and if I should die you would be shut up in my bundle of things and would starve to death. Therefore, I will set you free to hunt for your own food. If heaven permits me to live, you can wait for me and I will pick you up on my way home. Now you can go." The snake seemed to understand, because it nodded its head and disappeared into the grass.

The young man was now alone, and he journeyed on for ten days before reaching a small village on the other side of the forest. He decided to spend the night there, because it was already dark and there was still a long time before the examination took place.

But, no matter where he went, all the inns were filled. He asked a servant the reason why there was no room anywhere. The man said to him, "Perhaps you don't know that the examination takes place this year, and that all the candidates stay here on their way to the capital. I am very sorry, sir, but there is really no room here." "Can't you help me?" begged the young man. "We actually do have one small room," said the servant, "but we never offer it to our guests, because it is haunted. There is nothing else, though." "I am not afraid of ghosts. I will sleep there," said the young man, thinking that after spending so many nights in the open, nothing could frighten him.

There was not a sound to be heard when the young man went to his room. Thoughts of ghosts filled his mind, and he began to feel a little frightened. He thought of his home, and of his old mother who was waiting for him. She would cry her eyes out if he never came back. But it was too late to be sorry now.

The wind whistled outside, and the night was as dark as black lacquer. The young man felt depressed and sad, but he was also very sleepy and got into bed. He continued to worry about his mother. No, he must not think of her anymore. Soon he fell asleep.

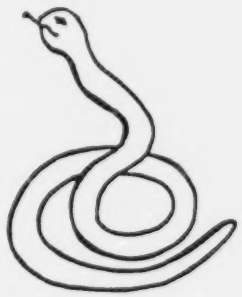
About midnight he woke up. Indoors everything was quiet, but the wind was whistling outside. About two o'clock the wind grew stronger, and the window glass shook and clattered. Then the window flew open by itself!

The young man jumped up frightened and ran to look out of the window. Outside he saw a dark object, like a large animal flying

on the wind, closely chased by another thing. They flew in through the window and stopped by the bed. There they began to fight, one on top of the other. What a racket they made! The young man sat on the bed and screamed for help, but the noise of the battle gradually became softer and then stopped altogether. When he got up enough courage, he looked down and he saw the enemies lying tangled together on the floor.

Though it was still dark outside, sleep was out of the question. The young man got up quickly to see what had happened. He found a millipede and a snake lying at the foot of his bed, with their teeth locked into each other's throat. When he looked carefully, he saw that the snake was the one he had set free ten days before. He was very sad and shed many tears. The young man had the servant at the inn bury the snake and then he continued his journey.

Later, the young man passed the examination in the capital and was made an official in his home town. On his way back he took the body of the snake from its grave at the inn. When he got home he built a magnificient grave for it and made a sacrifice. His mother was overjoyed at his return and chose a wife for him, and everybody lived peacefully and happily.



THE BOY WHO DREW CATS and THE GOLDEN AXE

Introduction

The object of this lesson is to acquaint students with the structure of a story. For this purpose the story has been divided into six parts. Students should be able to identify the following parts of a story.

SETTING	where and when the story took place
CHARACTERS	major or minor people/animals in the story
PLOT	sequence of actions and events
CLIMAX	the most exciting section
CONCLUSION	the resolution/lesson
THEME	the general topic

Once the concepts are understood, have the students apply them again when reviewing the story in more detail. The following are suggestions for some questions which you might ask students, after they have read the stories.

(1) How do you know that the story takes place in China/Japan? Does the story tell you directly? Are there geographical features--such as rivers, mountains, etc., which are Chinese or Japanese? What about special clothing or customs?
(2) Which characters did you like the most? The least? What things did you note about their personalities which distinguished them from other characters? (Were they evil, generous, etc.?)
(3) What parts of the story did you find the most interesting or exciting? The least? Why? What made the story interesting or suspenseful? The slides/use of vocabulary?
(4) What was the main point of the story? Did it teach you a lesson?

Because of the difficulty and importance of learning the structure of a story we have included two stories, THE BOY WHO DREW CATS and THE GOLDEN AXE to discuss story parts. However, the questions and activities which follow may be used in conjunction with other folktales in this unit, or with stories already familiar to the students.

* * * * * * * * * * *

I. THE BOY WHO DREW CATS

Plot Summary

The topic of this Japanese tale is the acceptance and use of advice. A young boy is sent by his parents to a temple to train for the priesthood. However, his passion for drawing cats is in conflict with the rules he is expected to follow. As a result, he is forced to leave the temple and set out on his own. Later the boy saves himself from a goblin by recalling and heeding the advice an old priest has given him, and by relying on his own cat drawings. The story brings out several aspects of traditional Japanese culture which are explained under Supplementary Notes.

Objectives

Students will:

- -learn (or review) the major elements or "parts" of a story: setting, characters, plot, climax, conclusion, and theme
- -be able to identify these story parts in the folktale THE BOY WHO DREW CATS, and in other folktales in this unit.

Instructions

(1) This story is accompanied by optional slides as illustrations (see p. 3 for ordering information). The following teacher's script is keyed to the slide numbers. You may wish to discuss the supplementary notes before doing the slide show, rather than interrupt the telling and viewing of the story.

(2) THE BOY WHO DREW CATS is the main story for a lesson introducing the parts of a story. Use the questions on the next page to discuss the content of the story. Then introduce the story parts listed at the beginning of the lesson and review the structure of THE BOY WHO DREW CATS again in terms of these story parts.

Supplementary Notes

(1) Today in Japan, people would not have to send children away because they are too poor to feed them, as happens in this story. Stress to students that the story is set in the past and does not picture Japan as it is today.

(2) The word helper has been substituted for the word acolyte, which appeared in the original version of the story.

(3) The paper screens mentioned in the story are often used in Japan to partition off a large room. Some sliding doors used in Japanese architecture are also made of paper. Both screens and doors are often decorated, thus the boy's delight in finding them blank!

(4) In a writing box there is a trough-like stone, a stick of dry ink, a small container for water, and writing brushes. The boy put water in the stone and rubbed the ink stick against it to produce liquid ink.

(5) The priest's and the boy acolyte's heads are shaved as a symbol of ascetic faith. In Buddhism there is the belief that all material things are illusory, so priests shave off their hair as a symbol of ridding themselves of material things.

(6) The slides depict people bowing. In Japan it is the custom to bow when greeting or saying good-bye to others and is considered a sign of respect.

(7) The phrase "Avoid large--keep to small" is not a traditional Japanese proverb or saying, instead it is merely advice the priest gave to the little boy.

Vocabulary

disobedient, goblin, possession, tempt, cautiously, enormous

Questions

(1) Which parts of the story told about Japan a long time ago? Why did the boy's parents take him to the temple to be a helper? (Speculate on why a poor farmer might send his weak son off to become a priest.)
(2) How did the boy escape being killed by the goblin rat?
(3) What do you think the priest meant by "Avoid large places, keep to small"?
(4) What people sometimes give you advice? What kind of advice is it? Do you follow it? Why? Why not?
(5) What do you think this story is saying about receiving and following advice?
(6) Is there something that you just can't help doing, like the boy who couldn't keep himself from drawing cats?

THE BOY WHO DREW CATS

(Rendered into English by Lafcadio Hearn, T. Hasegawa, Publisher and Art-Printer, 10 Hiyoshicho, Tokyo, 1898.)

The slides that accompany the text are indicated by an * plus the number of the slide.

*1 A long, long time ago, in a small country village in Japan, there lived a poor farmer and his wife, who were very good people. They had a number of children, and found it very hard to feed them all. The elder son was strong enough when only fourteen years old to help his father; and the little girls learned to help their mother almost as soon as they could walk.

*2 But the youngest child, a little boy, did not seem to be fit for hard work. He was very clever--more clever than all his brothers and sisters; but he was quite weak and small, and people said he could never grow very big. So his parents thought it would be better for him to become a priest than to become a farmer. They took him with them to the village temple one day, and asked the good old priest who lived there, if he would have their little boy for his helper, and teach him all that a priest ought to know.

*3 The old man spoke kindly to the lad, and asked him some hard questions. So clever were the answers that the priest agreed to take the little fellow into the temple as a helper, and to educate him for the priesthood.

*4 The boy learned quickly what the priest taught him and was very obedient in most things. But he had one fault. He liked to draw cats during study-hours, and to draw cats even where cats ought not to have been drawn at all. Whenever he found himself alone, he drew cats. He drew them on the margins of the priest's books, and on all the screens of the temple, and on the walls, and on the pillars. Several times the

priest told him this was not right; but he did not stop drawing cats. He drew them because he could not really help it. He had what is called "the genius of an artist," and just for that reason he was not quite fit to be a helper;--a good helper should study books.

*5 One day after he had drawn some very clever pictures of cats upon a paper screen, the old priest said to him severely, "My boy, you must go away from this temple at once. You will never make a good priest, but perhaps you will become a great artist. Now let me give you a last piece of advice, and be sure you never forget it. Avoid large places at night;--keep to small!"

The boy did not know what the priest meant by saying, "Avoid large places;--keep to small." He thought and thought, while he was tying up his little bundle of clothes to go away; but he could not understand those words, and he was afraid to speak to the priest any more, except to say goodbye.

*6 He left the temple very sorrowfully, and began to wonder what he should do. If he went straight home he felt sure his father would punish him for having been disobedient to the priest, so he was afraid to go home. All at once he remembered that at the next village, twelve miles away, there was a very big temple. He had heard there were several priests at that temple; and he made up his mind to go to them and ask them to take him for their helper.

Now that big temple was closed up but the boy did not know this fact. The reason it had been closed up was that a goblin had frightened the priests away, and had taken possession of the place. Some brave warriors had afterward gone to the temple at night to kill the goblin; but they had never been seen alive again. Nobody had ever told these things to the boy;--so he walked all the way to the village hoping to be kindly treated by the priests.

*7 When he got to the village it was already dark, and all the people were in bed; but he saw the big temple on a hill at the other end of.. the main street, and he saw there was a light in the temple. People who tell the story say the goblin used to make that light, in order to tempt lonely travellers to ask for shelter. The boy went at once to the temple, and knocked. There was no sound inside. He knocked and knocked again; but still nobody came. At last he pushed gently at the door, and was quite glad to find that it had not been fastened. So he went in, and saw a lamp burning --but no priest.

*8 He thought some priest would be sure to come very soon, and he sat down and waited. Then he noticed that everything in the temple was grey with dust, and thickly spun over with cobwebs. So he thought to himself that the priests would certainly like to have a helper, to keep the place clean. He wondered why they had allowed everything to get so dusty. What most pleased him, however, were some big white screens, good to paint cats upon. Though he was tired, he looked at once for a writing-box, and found one, and ground some ink, and began to paint cats.

*9 He painted a great many cats upon the screens; and then he began to feel very, very sleepy.

*10 He was just on the point of lying down to sleep beside one of the screens, when he suddenly remembered the words: [AT THIS POINT ASK THE CLASS TO REPEAT WHAT THE WORDS WERE-] "Avoid large;--keep to small!"
The temple was very large; he was all alone; and as he thought of these words -- though he could not quite understand them -- he began to feel for the first time a little afraid. He resolved to look for a small place in which to sleep. He found a little cabinet, with a sliding door, and went into it, and shut himself up.

*11 Then he lay down and fell asleep.

Very late in the night he was awakened by a most terrible noise --

*12 -- a noise of fighting and screaming. It was so dreadful that he was afraid even to look through the crack in the little cabinet. He lay still, holding his breath for fright.

The light that had been in the temple went out; but the awful sounds continued, and became more awful, and all the temple shook. After a long time, silence came; but the boy was still afraid to move. He did not move until the light of the morning sun shone into the little cabinet through the cracks in the little door.

Then he got out of his hiding place very cautiously, and looked about. The first thing that he saw was that all the floor of the temple was covered with blood!

*13 Then he saw, lying dead in the middle of it, an enormous, monstrous rat -- a goblin rat -- bigger than a cow!

But who or what could have killed it? There was no man or other creature to be seen. [AT THIS POINT ASK THE CLASS TO LOOK CAREFULLY AT THE SLIDE AND TRY TO GUESS THE ANSWER] Suddenly the boy observed that the mouths of all the cats he had drawn the night before were red and wet with blood. Then he knew that the goblin rat had been killed by the cats that he had drawn. And then also, for the first time, he understood why the wise old priest had said to him: "Avoid large places at night -- keep to small!"

*14 Afterward, that boy became a very famous artist. Some of the cats which he drew are still shown to travellers in Japan today.

II. THE GOLDEN AXE

Plot Summary

Here is an example of a traditional Chinese folktale whose moral is still popular in The People's Republic of China today. A young boy is sent to work chopping wood for a greedy landlord. One day he drops his axe into a river and a magical man returns a silver and then a golden axe. The honest boy rejects both hoping to find his original iron one. Upon hearing this story, the landlord wants the gold axe for himself, but his greed is his undoing.

The disastrous consequences of a greedy person's attempt to take advantage of magical beings whom his poor but honest neighbor has treated fairly, is a popular theme of folktales everywhere (Eberhard: 1965, p. 228).

Objectives

Students will:

- -learn or review the major elements or "parts" of a story: setting, characters, plot, climax, conclusion, and theme
- -practice ordering or sequencing events in a story

Instructions

(1) This story is followed by a "make your own comic strip" activity. Duplicate the two pages of pictures for each student.
(2) The story can be read to students or duplicated for individual reading.
(3) As you discuss the questions, write the names of the characters on the board, so that the students can refer to them when they make their comic strip.
(4) Pass out the picture sheets. The task for the students is to cut the pictures apart, arrange the pictures in order and write captions for them so that the story could be understood by someone who has not read it. Students may also wish to color the pictures. The captions may be written on the pictures or beneath them. (Note: There is more than one correct way to order the pictures.)

Chinese Names

Chen Ping: Read like English Wang: Wong

Supplementary Notes

(1) The characters of Chen Ping and Skinflint are representatives of the two major classes, peasant and landlord, in traditional rural China. The rich landlord had enormous power over the lives of poor peasants, in the following ways. Peasants were often forced by poverty to rent land from the landlords, becoming tenant farmers. In times of misfortune peasants borrowed money or grain at extremely high interest rates. As a last resort, they had to send their children to work for the landlords in payment of their debts.

Supplementary Notes (Continued)

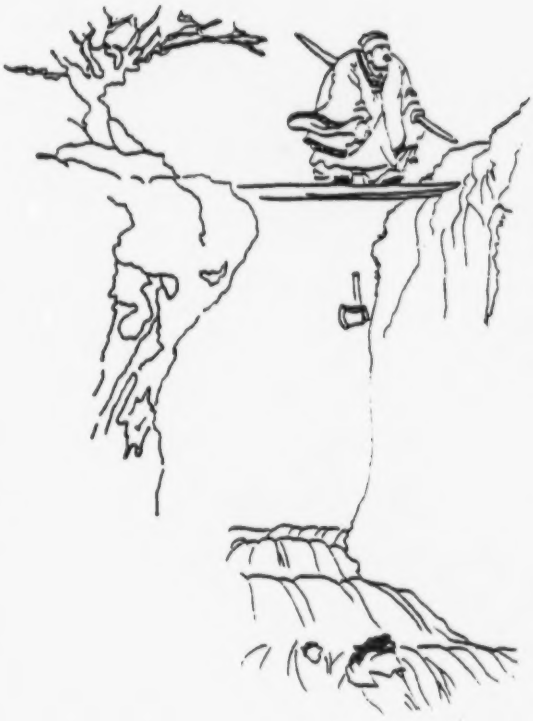
One of the objectives of the Communist Revolution was to overthrow the elite classes, including the landlord class. Today, tenancy has disappeared and instead farmers work cooperatively on communes. Stories like THE GOLDEN AXE remind children of the oppression of the common people before the Revolution. (For further information on this subject, see Schell and Esherick, Modern China.)

Vocabulary

plank, taken aback, deliberately, wrought, splendid, dissatisfied, embossed, enstantly, dunderhead

Questions

(1) Identify the characters in the story. Which character did you like least? Why?
(2) When and where did the story take place? How did you know?
(3) What was the most exciting part of the story?
(4) Why do you think things turned out well for Chen Ping?
(5) Why did you think things turned out badly for Skinflint Wang?
(6) How did you feel about the end of the story? Did it teach you a lesson?
(7) What other stories can you think of where someone suffers because they have lied or cheated?



THE GOLDEN AXE

Once upon a time there lived a little boy whose name was Chen Ping. He came of a poor family, so poor, in fact, that his father and mother could not support him and he was sent to work for a landlord named Skinflint Wang.

Chen Ping was an honest and hard-working lad. From morning to night he busied himself fetching water, cutting firewood or milling rice. But Skinflint Wang was never satisfied. He kept beating and scolding the boy, accusing him of being lazy or slow, or finding some other fault.

One cold day, Chen Ping set out in the teeth of a bitter wind to collect wood on the mountain top. He carried his axe in his belt and a pole across his shoulder. While crossing a single-plank bridge, the axe slipped out and fell with a splash into the river.

How could he chop wood without an axe? Chen Ping was so taken aback that he sat on the bank of the river and wept bitterly. All of a sudden, an old man with a long white beard appeared before him.

"Well, now! Why are you crying, my boy?" asked the old man.

"Oh Granddad! My axe has fallen into the river. I won't be able to chop any wood without it. My master will surely give me a whipping when I go back," answered Chen Ping, wiping away his tears.

"There, there!" replied the old man. "Don't cry any more. I'll get it back for you."

THE GOLDEN AXE, published by Foreign Languages Press (peking, 1965).

So saying, the old man jumped into the river, and came up with an axe.

"Look! Is this your axe?" he asked.

Chen Ping gazed at the axe in his hand. It was wrought in solid silver, and shone most beautifully in the sunlight. But he shook his head and replied: "No, Granddad, that is not my axe."

The old man jumped into the river again and back onto the bank, with another axe in his hand. It was finely wrought in shining gold, and even more splendid than the first. But Chen Ping still shook his head.

"That's not my axe either, Granddad."

Smiling broadly, the old man jumped into the river again. This time he brought back the one Chen Ping had dropped. Chen Ping jumped up happily and said: "Yes, yes! That's my axe!"

The old man handed him the axe. "You are a good, honest lad," he said, patting him on the head.

Chen Ping was just about to say, "Thank you!" when the old man disappeared.

Chen Ping took the axe and ran towards the mountain. In a remarkably short time, he had cut and chopped a full load of firewood. Carrying the firewood on his shoulder, he was so happy he sang a little folk-song all the way back to Skinflint's house. But when Skinflint saw him coming, he stared in anger.

"You lazy-bones, why are you back so early?" he shouted.

Chen Ping showed him the load of firewood he had just collected and told him how the axe had fallen into the river and he had met the old man.

On hearing this story, Skinflint was even more angry.

"You fool!" he snarled. "Why didn't you take the golden axe? Or even the silver one? They're worth much more than this old iron thing! You...you really are the biggest dunderhead I've ever come across!"

But even while grumbling and scolding the boy, Skinflint was thinking up a plan.

The next morning he rose very early. Going out into the yard, he picked up an old broken axe, and set out towards the mountain as though he were on his way to collect wood. When he reached the bridge, however, he deliberately threw the axe into the river, sat himself on the river bank and cried as loudly as he could.

The old man appeared once more. "My friend, why do you weep so sadly?" he asked.

Skinflint looked up sharply. "Oh," he thought to himself, "The very old man Chen Ping told me about!" So he opened his mouth and bawled louder than ever. "Oh, oh, oh!" he sobbed. "My axe fell into the river. I....I'm afraid I'll get a beating when I go home...."

The old man laughed. "Don't cry, I'll get it back for you," he said. He threw himself into the river and instantly came back with an axe.

"Is this your axe?" he asked.

In fact, it was the very one Skinflint had thrown into the river. But he pulled a long face, shook his head and replied: "Oh dear no! Mine is a splendid axe."

The old man pulled out another axe from under the water. "Look, is this yours?" he asked again.

This time, it was the silver axe. But Skinflint was still dissatisfied.

"No, that's not mine either. Mine was pure gold. You'd better give me that one, and try again...."

The old man threw the silver axe on the bank and once more groped under the water. This time he brought back the golden axe which shone so brightly it dazzled the landlord's eyes. He had hardly reached the river bank when Skinflint snatched the axe from his hands.

"At last! My axe at last!" he shouted joyfully.

By this time, the old man had disappeared.

Beyond himself with joy, Skinflint made his way across the bridge, the golden axe in one hand and the silver axe in the other. Holding them high in the air, he danced and sang:

With the golden axe I'll buy a house,
With the silver axe I'll buy land.
I'll eat with golden chopsticks
And drink soup with a silver spoon.
I'll have golden flowers on my clothes and hat,
And I'll sleep on a gold-embossed bed.
Who is happier than I?
Who is happier than I?

He had hardly sung the last line when his foot slipped and he fell into the river with a loud splash that could be heard from miles away.

Since that day, no one has ever seen him again.

And how about Chen Ping? He returned home and every day went to the mountain to cut wood with his wonderful iron axe. He gathered so much wood that he earned enough to keep his mother and father and himself as well, so they led a very happy life.

CREATE A FOLKTALE

This activity is designed to help the students integrate what they have learned in this unit by writing their own folktales. It is best done after the students have completed the unit and are familiar with Japanese and Chinese folktales and the structure of a story. (Minimum time required: 2 class periods)

Instructions

(1) Duplicate the set of story part cards which is on page 69. Cut each set apart and bundle it together.

(2) Divide the students into groups of six. (Note: The card sets are made for groups of six, but if this is a difficult multiple for your class size, one plot card may be eliminated and groups of five can be used instead.

Explain that each group will work together to create and write down their own Chinese or Japanese folktale, and when they are finished each group will read their story to the rest of the class.

(3) Before the groups start working on their own, help them each
   (a) decide which country--China or Japan--they will write about
   (b) choose the major theme of their folktale from among common folktale themes they already know (such as rags to riches, the three wishes, people turned into animals, magic objects found or stolen, etc.)

(4) Distribute one packet of story part cards to each group and allow each student to select a card.

(5) Instruct the students that their major responsibility is the story part on the card they drew, but that the entire group must work together to create a folktale that will make sense and be exciting to the people to whom they tell it.

(6) The sequence in which the group members should each add to the story is as follows:

I. Theme (All members of the group)
II. Setting
III. Characters
IV. Plot
V. Plot
VI. Climax
VII. Conclusion

(7) After each group has completed the folktale using the story parts sequence, each student should write down his/her part of the story in complete sentences. Students should then read each part aloud to the group in the proper sequence and check to see if the narrative flows smoothly and the story makes sense as a whole. With help from the teacher they should correct and revise their story, concentrating on form and content.

(8) Each group should get a chance to read its story (perhaps with some group members acting it out to narration) to the class. This could be an end-of-the-day activity spread out over a week or so.

Alternative Method

If you think students will have difficulty in getting started, you may want to provide story part cards which have specific suggestions for characters and setting. The following are some examples:

China

Characters	Settings
evil emperor	temple in the mountains
girl with a magic flute	Yangtze River

Japan

Characters	Settings
dragon king of the sea	Mt. Fuji
poor fisherman	Kyoto, the imperial capital

NOTE: Do Not Mix China and Japan

Another way to get students going is with "story starters." Go to the school library and copy introductions from several Japanese and Chinese folktales onto index cards and distribute one to each group. Then, after the students have written their own tales, they can be compared to the originals.

Extending the Lesson

(1) Art Project: The teacher may decide to have the kids make puppets to illustrate their stories. This can be done using paper-maché or making stick puppets with cardboard and construction paper.

(2) Students may illustrate the stories they have written in a book. Each student could be in charge of a different page in the book.

(3) Students can act out or do a choral reading of their stories in class.

characters

WHO?

Setting

WHERE AND WHEN?

PLOT

WHAT HAPPENS TO THE CHARACTERS?

PLOT

WHAT HAPPENS NEXT ???

climax

THE MOST EXCITING PART ?

THE END

CONCLUSION

These cards are to be duplicated and cut to form sets of story parts to be used in the "Create a Folktale" activity.

Teacher's Introductory Materials

I. WHAT IS FOLKLORE?

Although folklore itself is probably as old as human society, the field of folklore as an academic discipline is only a little over one hundred years old. Therefore even today folklorists disagree as to what can be called folklore and what cannot. The following is a relatively narrow definition:

DEFINITION:

> Folklore, to the anthropologist, is a part of culture but not the whole of culture. It includes myths, legends, tales, proverbs, riddles, the texts of ballads and other songs. All folklore is orally transmitted, but not all that is orally transmitted is folklore.[1]

Despite the controversies that do exist, all folklorists agree on the importance of this last point--folklore is a people's

Originally Oral Tradition

oral tradition. As such it is natural that many versions of a folk song or tale have developed as it has been passed through generations and localities, changing to fit the changing needs of the people.[2] However, today folklore comes to us mostly in a fixed, written form; we have the best-known German stories collected and recorded by the Brothers Grimm, not told to us from the memories of our parents, grandparents and their parents. Because of this, it is important to realize, the song or tale does not have the same meaning for us as for those who created it. This is especially true in the relationship of folklore to the whole belief system of a culture.[3] Today many tales survive but the religious rituals, beliefs or superstitions to which their original authors and audiences related them have weakened or lost their meaning altogether.

Changes

Function of Folklore

We still read folk literature today mainly because it still fulfills one function just as well as it always has - pure enjoyment. For the traditional, and especially the non-literate society, folklore has a broader role, which we can look at in terms of five universal functions:

(1) entertainment or amusement (not only in the content of stories but as a way to pass long hours of repetitive work or gather a family or community together to share leisure);
(2) to validate established beliefs, attitudes and institutions;
(3) education, or in other words to pass on these cultural norms to the next generation;
(4) in some societies, to apply social pressure to deviants (children or adults) through cautionary tales, frightening "bogey-men", etc.;
(5) and at other times to provide psychological escape from social and internalized repression and frustration; for example through stories in which wishes come true, the hero rises from pauper to prince, or wins our approval even though he is a

rascal who breaks all the rules of acceptable behavior in the course of his adventures.[4]

Although this theory of the function of folklore is of course too complex for students to grasp directly, its point of view can be expressed in the way the teacher introduces folklore into the classroom. To focus on function is to focus on people and their needs and thoughts, and lead into the important step of making comparisons between ourselves and other societies. The questions, "why do you like/what did you learn from this story?" and then "why do you think people in (Japan, China, Africa, olden days) liked to tell this story?" make a good starting point for students' speculation.

Universal Themes

One of the greatest contributions made by folklorists in the last century has been the documentation of tales and other lore from all over the world. A universal classification system was devised and tales are catalogued under broad catagories of common themes - animal tales, tales of ogres, tales of kindness rewarded and evil punished, and so on. What scholars have found after thousands of tales have been collected is the remarkable degree to which traditional lore is shared in common throughout the world. Two theories have been put forward to explain this universaiity of many tale types. The first is that such recurring themes arise spontaneously simply by virtue of our being human and thus transcend all cultural barriers. The other is that themes appear everywhere because they have been carried from culture to culture by diffusion. It is impossible to know for certain which theory is more accurate. Yet the point has been made that even if lore is transmitted by diffusion the receiving culture must find some meaning in the lore for it to be adopted and passed on throught the years. We hope that the tales in this unit will in this manner speak to students about universal human concerns through the shared language of imagination.

II. THE TALES IN THIS UNIT: "FOLKLORE" AS A UNIVERSAL FORM OF LITERATURE

Folk Literature Categories

The stories we have assembled for this unit fall mainly into the genre within folk literature known as the "folk" or "fairy tale". The pioneering anthropologist Malinowski found that Trobriand Islanders divide their oral tradition into three categories, and these have been found in other cultures as well:

(1) Fairy tales; fictional, dramatically told at any time.
(2) Legends; believed to be true and containing important, often local, facts.
(3) Myths; true, venerable, and sacred, told during/about rituals.[5]

However, one scholar has suggested that in Japan at least the distinction between fairy tale and local legend, and thus between fantasy and belief, is not as sharp as in some other cultures.[6] Certainly the stories included in the "Origins" section have roots in myths or legends.

Characteristics Of Folk Tales

In general however, these folk tales conform to a specific genre or type of literary form which is inherently appealing and readily grasped by elementary school age children. In common with legends and fables, folk tales feature clearly contrasted exemplary figures and evil characters or "bad guys," miraculous events, and supernatural heroes or helpers, all set in a distant, magical time. The special appeal of the way in which these elements are treated in the folk tale has been examined by students of child psychology, and found by one to be its "optimism,"[7] and by another its "predictability."[8] In any case, the child is secure in the knowledge that even in a tale he has never heard before the good will be rewarded and bad punished, the hero will accomplish the "impossible" tasks, the faithful helper will save him at the last moment from his own mistakes or ignorance, and so forth, until all live "happily ever after."

Three Types Of Folktales

The folktales in this unit may also be grouped into three general categories. These categories are by no means exhaustive or definitive. Many stories could be placed under more than one, while other folktales in other collections may not fit into any of them. However, by presenting distinctions between tales in simple terms like these, the teacher may be able to begin building the more abstract concept of a set of universal folklore themes in the minds of young students. Our three types are:

(A) "How things came to be" stories (Rabbit in the Moon, How the World was Made)--these explain the origin or peculiar characteristics of the physical or animal world. They satisfy curiosity and validate beliefs.

(B) Stories with a lesson or moral (The Monkey and the Pheasant, The Old Lady and the Tiger, The Boy Who Drew Cats, The Golden Ax)--these educate and socialize the young in enduring cultural values, while reminding older people as well of how human weakness often leads to conflict or even disaster, and threatens social harmony. Some of these stories use animals to personify human personality types; they dramatize human conflict symbolically and avoid admonishing us directly with an explicit moral.

(C) Adventure stories (The Funny Little Woman, The Grateful Snake)--these entertain, while at the same time they provide hero role models for going out into the unknown world and meeting challenges; in a word, for growing up.

III. CHINA AND JAPAN: THE CULTURAL CONTEXT

The Tradition

Chinese and Japanese folktales often share the same elements and themes, and even in some cases the same story line. This is true to some extent of the tales in this unit; "The Old Lady and the Tiger" and "The Monkey and the Pheasant" have in fact been specifically included as Chinese and Japanese variants on one basic tale form. In part these similarities can be seen as one example of the universality of tale types discussed earlier. In addition, Japan and China share in the common Asian cultural tradition, including the spread of Buddhist ideas and mythology from India to China and then to

Korea and Japan. Nevertheless they are two very distinct countries and cultures, a fact which may need to be emphasized and explained to students through the use of maps, as well as comparisons of costume, animal life, social structure and occupations as they appear in the stories.

Another point which should be stressed to students is that these tales, like our European fairy tales, are set in the "long, long ago" of traditional Japan and China. In fact in Japan today they are called mukashi-banashi (stories of long ago). In China they are known as min-chun wen-hsueh, meaning the "literature of the people"[9]. This name emphasizes the fact that although these tales do not give an accurate picture of daily life today, they do reflect popular values that have meaning for us today.

The Modern Setting

The role of folklore, and of these stories, in modern Japan and China is tied up with the recent history of these two nations. In Japan, despite "miraculous" industrialization and economic growth during the 20th century, there is a high degree of continuity with the traditional cultural heritage as a whole, and with folklore in particular. Peoples' strong interest in preserving folk arts and crafts, stories, story-tellers, dances and local foods and festivals, is clearly shown by how often they are the subject of television reports, magazines, childrens' books, and even stamps. The clothes and foods appearing in folktales (such as kimono and mochi rice cakes) are still worn and eaten on special days. In China, by contrast, the transition from tradtional society, in which these stories developed and which they reflect, to the modern nation of today, has been very different from the Japanese experience; the break has been much sharper. For the Chinese communities in Taiwan, Hong Kong, and elsewhere overseas, folk tales continue in their more traditional functions of amusement and the reinforcement of Confucian values of scholarly life, family solidarity and filial piety.

In the Peoples' Republic of China, the role of folk tales is quite different. In keeping with the Communist principle that all art is political, folktales must both reflect the peoples' experiences and teach new revolutionary lessons to them. In other words, of the five functions of folklore discussed above, PRC policy is now that the ones which are most appropriate in the society they are trying to build are education and the validation of progressive beliefs and values. This does not mean that authentic stories are falsified or perverted, but rather that they are selected and interpreted to emphasize socialist values. Furthermore:

> Chinese Communist ideology as applied to folktales does more than sharpen the class struggle between malevolent aristocrats and foreigners against the virtuous peasant. It seeks to rationalize and moralize the supernaturalism and magic making of the wonder tale. Instead of marveling passively at the inexplicable happenings in these tales.

farmers and workers should find in them guides and spurs to action.[10]

A third PRC policy is the use of folktales of the National Minorities (historically and culturally distinct ethnic tribes) to promote multicultural education, to put an end to stereotyping and discrimination by the majority and to encourage self-respect and pride.[11]

FOOTNOTES

1. William R. Bascom, "Folklore and Anthropology", in Dundes, Study of Folklore (Prentice-Hall: N.J., 1965), p.28

2. Dundes (ed.), The Study of Folklore, p.169.

3. This theory was first put forward by Malinowski, whose views are discussed by Bascom in "Four Functions of Folklore" in Dundes, The Study of Folklore, pp.281-283.

4. Bascom, "Folklore and Anthropology" in Ibid., p.26; also "Four Functions of Folklore", entire (pp.279-298).

5. Bascom reporting Malinowski's findings in Ibid., p.282.

6. Keigo Seki (ed.), Folktales of Japan (University of Chicago Press: Chicago, 1963), p.xiii.

7. Bruno Bettelheim, The Uses of Enchantment: the Meaning and Importance of Fairy Tales (Alfred A. Knopf: N.Y., 1975), p.27.

8. F. Andre Favat, Child and Tale: the Origins of Interest (NCTE Research Report #19: Urbana, 1977), p.49-54.

9. Wolfram Ederhard, Folktales of China (University of Chicago Press: Chicago, 1965), p.xiii.

10. Ibid., p.xvi.

11. Ibid., p.xxiii, and Louise and Yuan Hsi Kuo, Chinese Folk Tales (Celestial Arts: Millbrae, Calif., 1976), p.12.

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Books for Teachers

Folktales

1. The University of Chicago Press series, "Folktales of the World," is excellent, bringing together the research of the leading folklorists of the world in books designed for the general adult reader. Many volumes are in paperback. The series includes:

   a. Dorson, Richard. Folktales Told Around the World. (1975).
   b. Eberhard, Wolfram. Folktales of China. (1965).
   c. Seki, Keigo. Folktales of Japan. (1963).

2. Dorson, Richard. Folklegends of Japan. (Rutland & Tokyo: Tuttle, 1962).

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3. Funk and Wagnall's Standard Dictionary of Folklore, (2 Volumes). (N.Y.: Funk and Wagnall's, 1950).
   Although somewhat dated in parts, this is still the best source of clear, concise explanations of worldwide folk customs and beliefs. It compares various cultures' beliefs.

4. Makino, Yasuko. Japan Through Children's Literature: A Critical Bibliography. (Durham, N.C.: Duke Univ., 1978).
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